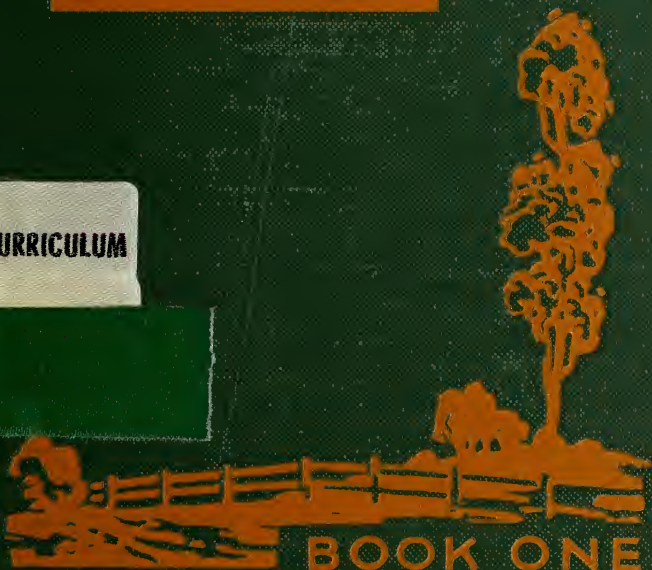


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# JUNIOR HIGHWAY TO ENGLISH

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CURRICULUM



BOOK ONE  
WARD · MOFFETT

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# The Junior Highway to English

*REVISED EDITION*

## BOOK ONE

BY

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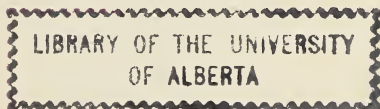
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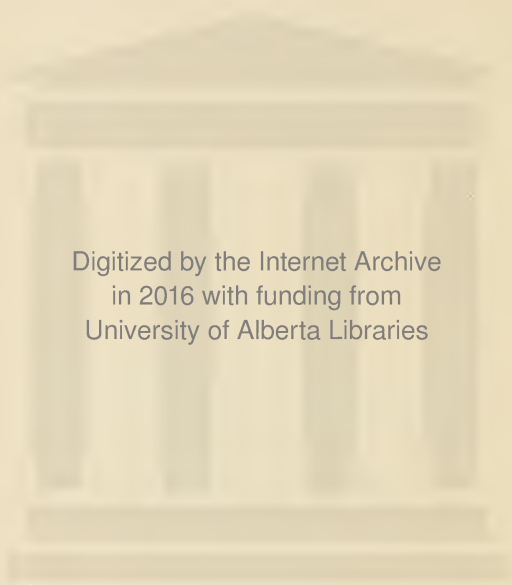
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## PREFACE

During the past three years there has been an increasing demand for a two-volume edition of *The Junior Highway*. The authors are glad to prepare this, not only because they agree that the two-book form will be better adapted to classroom needs, but because they welcome the opportunity of applying to a revision of the lessons the experience gained in the decade since they wrote the first edition. They have discovered many ways in which the approaches to fundamental knowledge can be made more gradual, and in which the application of grammar to better sentences can be made more direct and obvious.

In such a swiftly changing world the material of a textbook soon becomes antiquated. Hence many theme topics, much illustrative material, and hundreds of sentences have been replaced by matter that the pupil will recognize as a part of the world with which he is familiar. But the framework of the old ~~book~~ and its program of advance to a mastery of essentials remain what they were; for the ten years of additional experience in teaching from the old *Highway* have shown that the original design was sound and necessary. We have not built a new road, but have improved the gradients in the old one.

It is not by accident that these books are called *Highway*. We have tried to make a straight road, with easy grades, by which young travelers in education can reach the Land of Good Sentences. Only workmen who have done day-labor in such construction work can appreciate the difficulties of surveying and blasting and digging and filling and surfacing that had to be surmounted before a smooth way to knowledge could be opened for traffic. Pupils fortunate enough to be born with rhetorical wings

(and a small percentage of a seventh-year class is so equipped by kind heaven) can soar quite easily over the swamps and steep hills; but all the others, if they have not been properly guided, are left to struggle in thickets and to perish on the high peaks of unity and coherence.

Most writers of composition textbooks recognize that some road ought to be opened on the ground, and they try to blast a way through the difficulties. But all too often they soar aloft, at the beginning, to the top of Pisgah, where no pupils are present, and build their road where no average seventh-grade pupil can ever set foot on it.

*The Junior Highway, Book One* begins with "The Verb in Every Sentence," and proceeds gradually from this level, where every ordinary pupil, however ignorant, can start his pilgrimage to knowledge of what a simple sentence is. That knowledge is what very few pupils have at the beginning of the seventh year—very few. The knowledge of the makeup of a simple sentence is seldom conveyed unmistakably in our schools during the seventh year, is not taught in the eighth year because it is assumed to have been already mastered, is not taught in the ninth year because it is beneath the dignity of that advanced class, is of course not taught amidst the rhetorical principles of the upper years of high school, and is not taught to college students because instructors do not conceive the ignorance with which they are contending—or possibly have never made an analysis of what needs to be taught.

Throughout all those years of schooling the only definition of a sentence that pupils encounter is "an expression of a complete thought." Yet it is obvious that half a dozen complete thoughts can be expressed by a group of words which does not contain an independent statement. The fact is that a sentence is a particular kind of grammatical structure, and cannot be explained in terms of "thought." Until a pupil has traveled the grammar path to that fact and has fully understood it, he cannot know what a sentence is; he cannot have sentence sense.

The analysis of sentence sense is very difficult. Until a teacher has spent a dozen years in patiently probing for the causes of ignorance and in using all his ingenuity to supply understanding, he cannot realize the heights and depths which a class must surmount before it knows what a simple sentence is. *Highway* represents thirty years of constant effort to find out where a suitable route can be charted, how cliffs can be dynamited and morasses filled, what surfacing of the road will best stand the wear, and when the wayfarers can be shown encouraging vistas ahead.

Sentence Work lessons 2-8 of *Book One* are limited to recognition of verbs. For until a class is familiar with the words that make statements, it cannot advance a rod. By the time it knows verbs it has gone ahead a mile.

Nouns are taught in Sentence Work 9 and 10, not because they are part of the usual paraphernalia of grammar, but because they are often *subjects of verbs*. When a pupil gains a realization that a verb plus a noun subject is a complete independent statement, he has climbed several hundred feet and advanced two more miles. Now, and not before, he is prepared for the personal pronouns in Sentence Work 14-16. He has learned the nature of a simple sentence. He is able to see, and to state the reason definitely, why a group of words like the following contains two sentences:

Carson had never met such a girl, he was utterly puzzled by her.

That is far and away the most usual type of comma blunder: a personal pronoun and its verb, which continue the thought of the antecedent noun and its verb, have been separated by a mere comma because the thought connection is so close. The blunderer has felt, quite correctly, that there is only one "thought," and he has, quite logically, expressed the thought in one sentence. What he needs to know is that a sentence is *an arbitrary grammatical unit*. That fact is presented to the pupil in

Sentence Work 16, after he is thoroughly prepared to understand it. It is the most momentous fact in the knowledge of what a sentence is. All the previous grammar lessons have been planned to lead gradually up to the revelation of that fact.

From this point a gradual ascent can take the pupil on and up, during the next two years, to a knowledge of complex and compound sentences. The ordinary pupil will never be able to fly from the lowland of ignorance to the plateau of complex sentences. He must walk along an incline that the average mind can climb without dizziness.

Through Sentence Work 17 the exercise material is limited almost entirely to simple sentences in which the subject comes before the verb. This is the only way of sure and lasting success that has been visible in our classrooms. And it should be understood that our teaching experience has been in two widely separated parts of the country, in schools of two very different kinds. We have found that the needs of young Americans are independent of geographical or pedagogical differences. Our road-building has been a necessity that we have verified independently.

Not till Sentence Work 26 does *Book One* attempt any loftier concerns than teaching what a simple type of the simple sentence is. And even here, where prepositions are first taken up, the emphasis is on the fact that the next subject and verb in an unpunctuated series of sentences may be preceded by a phrase that belongs with them. The book does not pause to dally with the formal grammar of phrases—with their classification as modifiers—but holds steadily to its purpose of showing where the next sentence begins.

When pupils have learned to recognize a sentence that begins with a phrase, they can easily see how they might themselves write and speak such sentences in their own composition. They have already reached an altitude where such a construction is on their level. It is very far above

the level from which they started. Only teachers of long experience can credit how seldom the untrained pupil begins a sentence with a preposition, and how much radiance such a form may shed over a whole paragraph.

Phrases cause a considerable percentage of all the comma blunders that are made by the millions every week in American schools—as in this typical case:

The third number was larger, *in fact* it was three times as large.

The pupil can understand this sort of sentence-error by the time he has reached the vantage point of Sentence Work 28.

The upward slope to a knowledge of when a subject and verb do not make an independent sentence is kept carefully graded. This is a momentous rise. It leads up toward a knowledge of subordinate clauses. Full understanding of them cannot be attained for two years more, but recognition of short adverbial and relative clauses, in very easy sentences, can be achieved in the seventh year by any average boy or girl who catches the spirit of the "Paralyzing Words" that are explained in Sentence Work 36-46. He can arrive in good order, victorious, at a level from which he knows he can go on to the remaining heights.

The spelling of *Highway* is based on the fact—unsuspected and unbelievable by those who lack experience—that the vast majority of errors (and all the errors that need cause concern in school writing) are confined to a *few hundred words*. This was novel and amazing doctrine when "Intensive Spelling" was published in the *English Journal* in October, 1914. Since that time it has been abundantly confirmed by teachers and pedagogical experts alike. Many a successful teacher knows that if she could succeed in training a class to an unbroken habit of always spelling correctly a selected list of a hundred words, she would eliminate three-fourths of the errors that

worry her. She would accomplish something far greater. She would orient every mind in the class to a feeling that mastery is possible in spelling. From the level of ability to spell the special "demons" any pupil can proceed securely and go high. It is these special demons that are displayed in the spelling sections of *Highway*. To conquer them is more difficult and infinitely more useful than to achieve knowledge of a thousand other words.

The importance of a thorough grounding in punctuation is more generally understood by teachers today than it was in 1922, when the first edition of *The Junior Highway* was published. Punctuation needs to be intimately associated with grammar, each form of instruction reënforcing the other, and we have so handled it. Punctuation in the seventh year is confined almost entirely to the separation of sentences, because experience shows that no other need is so great at that time. In the eighth year the simpler and more necessary uses of the comma are exemplified. The vast difference between learning to punctuate and "just sticking in marks" is discussed in the *Teacher's Manual*.

Concerning oral composition, it may be observed that, while it is very easy to manufacture pages of oral projects which purport to be "constructive" and which look perfectly charming, it is difficult to select such topics and to present them in such a way as will insure a response from flesh-and-blood pupils and will result in well constructed talks before a class. It is easy to provide the motions for using up a recitation period, but hard to compel young people to work with their intellects for the careful composing of thoughts into an orderly whole. We have aimed to present essentials, to insist upon elements, to enforce by repetition, to present a few simple means for securing tangible results. We hope that our treatment of Oral Composition will stimulate effort by its concreteness. For one illustration, we have shown picturesquely the *and* and *so* habits, which sometimes dominate even the oral efforts of university instructors. For another illus-



tration, we have made oral compositions permanent by stenographic records, so that they may be subjected to the same kind of searching examination that written compositions receive; for we know that such specific study causes progress. Throughout our treatment we have aimed at gradual and definite improvement in the pupil's confidence, coherence, and effectiveness.

The subjects for written composition, like those for oral, are very simple—prevailingly narration and explanation. Topics and models that have proved interesting to thousands of pupils are provided, in such variety as to appeal alike to the imaginative and to the matter-of-fact. We hope that the fashion in which work in grammar is related to composition activities throughout this program will convince the most skeptical that even in the seventh year grammar may be made to contribute vitally to the improvement of style in writing. We hope, too, that we have insured constant attention to structure, to the contrivance of episodes and facts to an effective conclusion, according to the youthful writer's purpose.

Keeping in mind the practical value of training in letter-writing, we have devoted to this subject a considerable amount of space throughout both volumes. We have attempted to make letter-writing an interesting and profitable activity. Also, we have made a vigorous effort to aid pupils in the achieving of absolute mastery of the mechanical details of letter forms during these two years. It is our hope that no normal pupil who has followed this *Highway* through grades seven and eight will in later years grope and fumble in his dealing with such basic details.

Teachers who are familiar with the old edition will note that the dictionary lessons have been considerably extended. Numerous exercises have been provided, exercises that are useful not only in relation to effective use of dictionaries, but also where other types of reference books are concerned.

The changes in organization that mark the new edition have been made in the effort to secure absolute simplicity.

The experience of the authors since 1922 has convinced them that the book which has the most simple and straightforward scheme is the book that is most effectively handled by teacher and pupil alike. One important feature of the original plan remains unmodified; we believe more firmly than ever that it is the best plan for the seventh and eighth years. That feature is the progressive carrying forward and upward, throughout the book, of the different types of training and activity, woven together so as to aid one another, progressive so as to lead from knowledge to higher knowledge, and constantly lapping back so as to inculcate habits. Thus the pupil is supplied with that proper variety of topics which is so important in securing and maintaining a fresh and dynamic interest. Spelling comes frequently and is frequently reviewed; about every other lesson is in sentence work or practical grammar; oral work alternates with written; letter-writing is not bunched in one chapter, as if the pupil might learn it and then be done with it, but is extended throughout both volumes. A teacher who has not yet formed a settled program can confidently teach the lessons in the order presented. A teacher who has such a program can easily vary the order to suit her own method and the needs of her class.

In the new edition as in the old, while the authors were planning for each detail of a lesson, or of the order of topics, their constant challenge to themselves was, "How does this work in the classroom?" They have tried to furnish for the most intricate subject in the curriculum a text that will open a straight, plain path to results.

A copy of the *Teacher's Manual* will be sent without charge to any teacher who uses either *Book of Junior Highway*. If you wish to save time and labor, if you wish for the best results, send for the *Manual*. It explains the purpose of each lesson of *Books One* and *Two*, gives advice for livening up the recitations, contains keys to the exercises, and shows the program of gradual advance to better composition. We feel strongly that every teacher, however proficient, will accomplish more with less effort if she uses the *Manual*.

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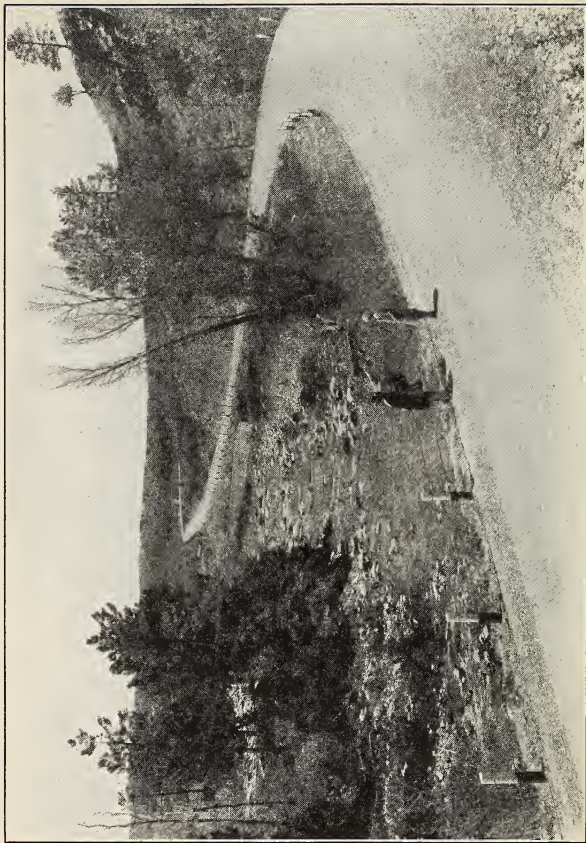
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Wesley Bowman Studio

THERE IS A "SENTENCE ROAD" IN ENGLISH (See page 72)

## LESSON 1\*

### ORAL COMPOSITION 1

#### **Talking in Real Sentences**

The good story teller is always popular. Everybody likes stories. Besides, story-telling, when one knows how to do it, is great fun for the speaker, as well as for the listener. Perhaps you think that because you have never been a great traveler or explorer, or a detective, or the breaker of a flight record, you have nothing interesting to tell. If this is your opinion, you are mistaken, for some of the very best stories are about the common little incidents that happen to us at home. Every one of you has in his memory the material for many good stories.

Do you know the story of Sir Launfal and his search for the Holy Grail? If you have read it, or if it has been read to you, you will remember that Sir Launfal, a proud young knight, in his vision, left his castle and set out to seek for the Grail. After traveling for many weary years, he returned disappointed. Then, close beside the castle that had once been his own, Sir Launfal found the wonderful Holy Grail, for which he had searched in vain so long.

It is just so with material for stories. The things that happen to you are much more interesting than you think. All that is necessary is for you to learn how to tell about them.

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\* *For the teacher:* See last paragraph on page viii, that refers to the *Manual*.

The story that follows was told by a seventh-year girl. A man who was very expert in shorthand took it down exactly as it was told. Read it aloud and see how it sounds. Notice how it is spoiled by the repeated *and* and *so*.

### My First Bicycle Ride

This was when I was eight years old, *and* my brother Bruce was going to teach me how to ride his bicycle, so we went out in the road, *and* he told me to get on, *and* he would give the bicycle a push, *and* all I would need to do was to pedal, so I got on, *and* he gave me a push, *and* I flew down the hill, *and* the bicycle upset in dust about six inches deep, *and* it hurt my foot and my arm, so I cried *and* cried, *and* Bruce thought he had killed me, so he ran and hid in the raspberry bushes, *and* Mother couldn't find him for two hours.

No doubt you can tell what is wrong with this story. The pupil made the incident seem real, but she spoiled her story because she had not learned to talk in sentences. If you look closely, you will see that the whole story is in one long, stringy sentence. You can find only one period. There should be at least ten of them. If the speaker had not used *and* or *so* to connect her thoughts, where would the periods come?

Many young people have this bad habit of connecting sentences by *and-uh* or *well-uh* or *so*. This habit will spoil any story, for the listeners get weary of hearing these useless sounds. Suppose that instead of putting in such a sound after the end of a sentence,

you merely stop and think what you wish to say next. Then when you are ready, go ahead with the next sentence. The best cure for the habit of repeating *and* or *well* or *so* is the "rest-cure." Just put in a "rest period" at the end of each statement while you are getting ready to start the next one. Some pupils have been helped by taking a deep breath at the end of each sentence. Perhaps that treatment will help you.

Here is another bicycle story. Like the first one, it was told by a seventh-year pupil, but this pupil knew how to talk in sentences. Read this story aloud, noticing how much better it sounds than the first one. What makes the difference?

### A Narrow Escape

Last Thursday, as soon as school was out, I started to ride my wheel over to Scout meeting. As usual, I rode across the park, which was crowded with pupils. I rode pretty fast, dodging among the people who were crossing the park on foot. When I came to the corner, I started across the street, forgetting to notice whether any cars were coming. I was almost in the middle of the street when I saw a big car, loaded with girls, coming very fast. They were so near when they saw me that they didn't know what to do. The girls gave little shrieks. The one who was driving put on the brakes, and the car skidded around against the curb, but nothing was broken. Two men standing on the corner said that I surely had a narrow escape.

How many periods can you find in this little story? The notes of the shorthand writer showed plainly that

this speaker divided his story into sentences, and put in the "rest periods," or short pauses, between them. He did not find it necessary to keep using *and* or *so*.

### EXERCISE

Tell a story about some accident or misfortune that *almost* happened to you. When you stand before the class to speak, look at your audience and talk directly to them. Do not let your eyes wander to the floor or the ceiling. Speak slowly and plainly, with a "rest period" at the end of each sentence. Do not join your statements by *and* or *so*.

## LESSON 2

### ORAL COMPOSITION 2

#### Planning a Story

The story on the next page was told in the right way. You will notice that it begins without wasting any words, and that it interests you at once. The pupil divided his story into short sentences. At the end of each sentence he paused long enough to plan the start of the next one. He used very few *and*'s or *so*'s. His teacher was proud of his work, and the man who took shorthand notes of the story was amazed at the excellence of the sentences. See if you think that the story was well planned and well told. It is given here exactly as it was told, except that it has been divided into three paragraphs to help the reader's eye.

### The Treasure Chest

The barn was in flames when my brother and I arrived. The volunteer fire department was working hard to save the house, which was joined to the barn by a short shed. We stood around as boys will, watching the men fill the sprayers. All of a sudden the side of the barn caved in, and immediately the fire sprang up even higher. Suddenly it occurred to us that we might save something from the fire.

Going inside the house, we found a little stairway leading down into the basement. This happened to be just where the fire was thickest. Looking down, we saw a large box standing on the floor in the middle of the cellar. It appeared to be very old. The flames were fast creeping to it, and we were inspired to save this box. Immediately we decided that it might contain gold or some equally precious thing. Coming down the stairway, we reached the box, which we found quite heavy. Each of us took one of the handles, and we started back up the stairway again, getting our eyes burned and our hair singed. Then we got the box out into the yard.

Immediately we were surrounded by a crowd of men, who praised us. They seemed quite excited about the box. We watched while they opened it, anxious to see what was inside it. It was locked, but one of the men brought an ax and broke the lock. The lid was hastily torn open, and the treasure was revealed. What do you suppose was in the box? We were all interested to find out. We found it three-fourths full of Harding and Coolidge campaign buttons.

Think about some of the experiences you have had. The incidents and adventures that you can remember



will furnish material for many stories. Do any of these titles suggest incidents that have occurred to you?

- |                               |                                |
|-------------------------------|--------------------------------|
| 1. Splash!                    | 12. The calf                   |
| 2. Out of gas                 | 13. Mosquito troubles          |
| 3. The big fish               | 14. Too much like work         |
| 4. What a rain!               | 15. Cooking under difficulties |
| 5. Lost                       | 16. Our sleepless night        |
| 6. The good old car           | 17. Some people's idea of fun  |
| 7. Missing the bus            | 18. That unlucky snowball      |
| 8. Mother's surprise          | 19. I thought I could          |
| 9. The bumblebee              | 20. The results of a puncture  |
| 10. How Dad was fooled        |                                |
| 11. The horse that understood |                                |

### EXERCISE

Choose a subject suggested by one of these titles, or another that you like better, and plan a true story to tell before the class. Let it be short. Eight or ten simple sentences, without *and* or *so*, will be long enough. Think about the first sentences, and plan them so that when you stand before the class, you will plunge right into the action without wasting any words at the beginning. Make up your mind that you will speak so slowly and distinctly that all the people in the room can hear and understand every single word you say. Pause between sentences.



## The Right Forms 1\*

I SEE

I SAW

I HAVE (HAD) SEEN

1. Did you see him?
2. Yes, I saw him.
3. Has anyone else seen him?
4. Yes, we saw him this morning.
5. Have you seen any rabbits?
6. I saw two yesterday.
7. How many have you seen this week?
8. I have seen twenty or more.
9. Who saw the accident?
10. Frank and I saw it.
11. Who has seen my tablet?
12. Alice said she had seen it.
13. Do you think he saw a woodchuck?
14. No, I think he saw a cat.
15. What did he say he had seen?
16. He said he had seen a small animal.
17. Who else saw it?
18. Amy and I saw it, too.

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\* *The Right Forms.* Distributed through the book will be found exercises for oral training in the correct use of verbs and idioms. These should be used frequently during brief periods at the beginning or the end of the recitation, until pupils get accustomed to hearing their own voices saying the right forms. Some teachers have the class open their books to one of the exercises at the beginning of the period and use it in calling the roll, each pupil reading one of the lines aloud as his name is called. For variety now and then the class may read through one of the exercises in concert. Doubtless the ingenious teacher will contrive other methods. Since the needs and the opportunities for such practice must vary with different classes, it has been deemed unwise to indicate in the text the exact points at which these drills should be utilized.

19. Did he say he had seen a ghost?
20. Yes, but I think he saw a white stump.
21. Have you seen any robins lately?
22. I saw some small flocks this afternoon.
23. Is this the knife that you saw on the table?
24. It looks like the one I saw.
25. Had you ever seen it before?
26. Yes, I had seen it several times.
27. Have you seen other knives like this one?
28. I saw one just the other day.
29. Did you think you saw a bear?
30. Yes, but it was something else that I saw.

## LESSON 3

### SPELLING 1

#### The Five Hardest Words

There are thousands of ninth-year students who cannot spell *too*. They cannot write *too much*, *too big*, *too small*, *too high*. Many of them can spell long, hard words like *expensive* or *elementary*, but they cannot spell *too expensive* or *too elementary*.

There are tens of thousands of bright young Americans who cannot spell *all right*. They have no trouble at all with *all wrong* or *all tired out* or *all excited*. But some mysterious weakness makes them unable to remember that *all* is one word and *right* is another.

There is another marvelous word that a whole army of teachers fight for. It is *separate*. Look at the black *a* — *sep a rate*. One teacher says, "I keep it on the board with a big red *A* — *sep A rate* — till

the pupils grow ashamed of the wrong letter." Every boy and girl should be ashamed if he has not mind enough or will-power enough to put two *a*'s in sep A rate.

Many pupils, when they hear about the mysterious power of a common word, think it is strange that *other people* don't learn to spell. Don't be a pupil of that kind. Whenever you study spelling lessons in this book, ask yourself, "Which words have *I* been misspelling? Which ones must *I* fight?"

Are you one of the lucky persons who can always be correct in writing *too* and *all right* and *separate*? Of course you can write them in a spelling lesson, or whenever you put your mind on them. But how about always? When you are in a hurry, when you are thinking about "That Exciting Moment," when you are worrying about periods and paragraphs, do you always spell these words right?

If not, you do not know how to spell them. Spelling is not a subject for part of a recitation. It is a matter of fixed habit, so that your pen always puts down the right letters.

If you never fail to put two *a*'s in *separate*, do you ever fail to put two *a*'s in *grammar*? Was there a time when you used to have a habit of putting some other letter in place of that second *a*? Such a habit dies hard. It may pretend to be dead for a month, or even a year; then it will come to life at the most unexpected time and cause a lot of embarrassment.

sep A r A te      gr A mm A r

Stamp the picture of those *a*'s in your mind.

Speaking of *a's*, have you always put an *a* in *meant*? If there ever was a time when you did not, the old habit is probably still alive. Dig it out; stamp on it; kill it. No book can kill such a habit; no teacher can overcome it. It is your own battle.

This lesson tells you about five words that are very, very hard for many pupils to spell. Study them in the following sentences:

1. I *meant* to study last night, but I was *too* sleepy.
2. I understand the *separate* lessons in *grammar*, but the review is *too* hard for me.
3. The goods are *all right*, but the price is all wrong.

If the teacher should have you write in class three sentences like those, and if you misspelled any one of the five words in the lesson, should your mark not be zero or F-minus? If you should misspell one of them in a composition next week or next month, should the teacher not give you a low mark for just that one error? It will be a serious mistake in the future to misspell one of these five words.

#### EXERCISE

too	separate
all (when it is used before <i>right</i> )	grammar
	meant

Imagine that you have a friend in another school and that you want to warn him about the hardest words to spell. Write a letter to him explaining the "danger point" of the five words described in this

lesson—that is, the one letter in each word that causes the trouble for careless pupils. Be sure to warn him about the *habit* of wrong spelling. Make him understand that he cannot spell these dangerous words until he has the *habit* of *always* writing them correctly whenever he uses them.

## LESSON 4

### SPELLING 2

#### Eight "Danger Points"

Most pupils can spell *any*. If you put an *m* in front of *any*, you have *many*. If you add *thing* to *any*, you have *anything*. **any many anything**

Do you know that there is a *k* at the beginning of *know*? Probably you do. Most pupils know about that *k*. But do you always use the *k*? Some persons who know about it fail to use it. Study these three forms of *know*:

1. I *know* it now.
2. I *knew* it last year.
3. I have *known* it all the time.

Of course you can spell *throw*. The wrong form is seldom seen. But teachers frequently see misspellings of the other parts of the verb. Study the parts in the sentences below:

1. I can *throw* the coat away now.
2. He *throws* a curve ball.
3. They *threw* mud at us.
4. I could have *thrown* straighter than that.

Don't feel too sure that you never make a mistake in writing *throws* or *threw* or *thrown*. Sometimes a good student, who pooh-poohs these easy words, misspells them in his next composition.

Some pupils fail year after year to learn the spelling of *perhaps*. If you ever had trouble with that word, you will help yourself by putting it with others of the same form. Think of the "per" words — like *perform*, which many students cannot spell: *person*, *perfect*, *perform*, *perhaps*. People are often helped by a nonsense sentence:

*Perhaps a perfect person could perform better.*

Some pupils fail year after year to learn the spelling of three very common words. Notice the black letters in them.

**a**cross      **a**mong      **b**efore

1. An *a*crobat jumped *a*cross the stage.
2. I walked *a*long *a*mong the rocks.
3. I was never *m*ore *s*ore *b*efore.

Now review the words of the lesson, noticing especially the "danger points" that are printed in black letters. Take time to look hard at each word, making sure that you cannot misspell it in sentences that are dictated in class:

**p**erhaps, **a**cross

**a**mong, **b**efore

**a**ny, **m**any, **a**nthing

**k**nows, **t**hrows

**k**new, **t**hrew

**k**nown, **t**hrown

**EXERCISE**

(a) Put each of the following words into a sentence of your own that is not less than eight words long; write the sentences and take them to class: *any, anything, many, knew, threw, perform, perhaps, across, among, before.*

(b) Write a sentence not less than ten words long that contains *knows* and *throws*. Write a sentence of the same length for each of the following pairs of words: *permit* and *perhaps*, *wrong* and *among*, *known* and *thrown*, *across* and *perhaps*, *among* and *before*.

**LESSON 5****ORAL COMPOSITION 3****Explaining Your Opinions**

Look at the picture on page 14, which shows a little boy driving a large, clumsy, fierce-looking turtle. Study this picture very closely, trying to make up your mind whether it is a genuine photograph of a living turtle. Think about these questions:

Could a turtle draw such a heavy load?

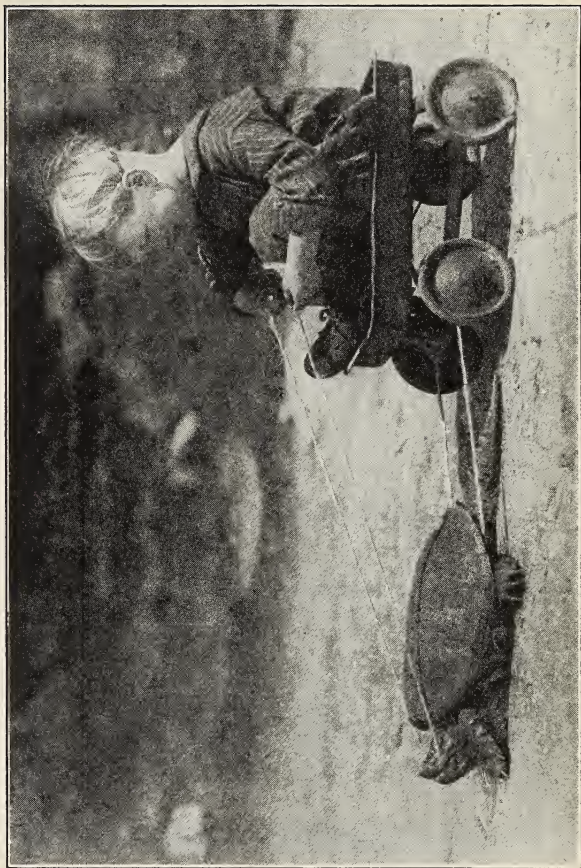
Could a boy who was not moving look like this?

What sort of apparatus is fitted to the creature's head and body?

Could the animal be driven with such a harness?

Does the position of the left fore-foot seem like a natural walking position? What do you think about the hind-foot?





Photograph by Lynwood M. Chace, Swansea, Mass.

OFF FOR A RIDE!



What other details can you find that influence your opinion?

When you have made up your mind about the picture, prepare to give a short oral talk before the class, stating your opinion and telling how you arrived at it. Remember that you should speak in plain, short sentences, without hesitating or repeating, and without saying "and" or "so" between your statements.

You may be almost certain that some in the class will begin their talks by saying, "Well-a." Let one pupil keep a list of all those who do this. Determine to keep *your* name off the "blacklist."

## LESSON 6

### SENTENCE WORK 1

#### **Beginning and Ending Sentences**

Do you know what a sentence is? You have been speaking and writing sentences ever since you were a child, and of course you "kind of know" what they are. But the past six years in school have not been long enough to teach you definitely. This year you can go far on the road to knowledge if you faithfully do the exercises of the lessons that are called "Sentence Work." Each of these lessons will carry you a little farther ahead. If you take pains to understand each one, you will know more about sentences at the end of the year than many graduates of high school know — yes, more than some graduates of college!

Begin the journey today with a review. Read aloud these sentences about "the midnight visitor."

He arrived at the gate about midnight. He looked carefully all around the yard. It was empty. There was not a sound to be heard. Then he slowly and very quietly climbed over the gate. What was he going to do?

With what kind of letter does a sentence begin?

How does a reader know when he has reached the end of a sentence?

What marks are used at the ends of sentences in this passage about "the midnight visitor"? Have you ever noticed still a third kind of mark at the end of a sentence? When should a third kind of mark be used?

Now suppose that the fourth and fifth sentences in the passage were run together like this:

There was not a sound to be heard then he slowly and very quietly climbed over the gate.

Does this change make any difference to a reader? Can you actually be sure just where the first sentence ought to end?

Would you get much fun out of the reading of a book in which the printer had failed to show clearly the beginnings and endings of sentences? You would not like to read such a book, of course. Your reading would be very slow, and often you would not be able to get the meaning at all, no matter how slowly you might read.

## EXERCISE

Copy on paper the following story of a grizzly bear, dividing it into sentences similar to those you have just read. Sentences are very likely to begin with such words as *it* or *he* or *they* or *then* or *there*. Of course the first letter of every sentence must be a capital. If any sentence is a question (like "What was he going to do?"), don't forget to put a question mark after it. If you work carefully, your copy of the bear story should not contain one single mistake.

Two mountain lions had killed a horse they were having a fine meal an old grizzly bear came along he stood up on his hind legs then he snorted did he seem to be frightened he was not at all afraid he walked right up between the two lions one of them struck the old grizzly savagely with his claws it looked as if there might be a terrific fight nothing of the sort happened a swing of the grizzly's paw knocked one lion a hundred feet down the steep hillside the other lion ran away at once then the bear enjoyed his stolen meal in peace

## LESSON 7

## SENTENCE WORK 2

## The Verb in Every Sentence

We can guess fairly well when to begin new sentences if they are short and easy, as they were in the story about the grizzly bear. But guessing is not enough. If our own writing is to be the kind that a reader can understand and enjoy, we must learn to *know*.

The only way to know about sentences is to learn about verbs. A verb is a word that makes a statement.\*

1. It *is* ten o'clock.
2. We *have* a new car.
3. They *ran* for the train.
4. The company never *advertises* in the newspapers.

A verb may also ask a question.

5. *Is* it ten o'clock?
6. *Are* you ready now?
7. Where *were* they last night?

Learn the definition: *A verb is a word that makes a statement or asks a question.*

### EXERCISE

Cut a strip of paper about four inches wide and ten inches long. Write your name at the top edge. Down the left margin write the numbers from 1 to 20. Now copy on the strip the verbs that you find in the following twenty sentences. Some make statements; others ask questions. Every verb in this Exercise is a single word; *do not put a second word with any verb.*

1. Tom slid quickly down the rope.
2. Where is the other oar?
3. Is this your best pencil?
4. Bears feed on all sorts of things.
5. She does it without a bit of effort.

---

\* This is not a definition, but an approach to the subject of verbs. Even the definition, which comes later and which pupils are told to memorize, is a matter of minor importance. The definitions in an elementary text are to be regarded as convenient teaching devices; if they are to be useful, they cannot always be scholastically complete.

6. He was down by the ice-house.
7. Your sister believed every word of it.
8. Is that plant poison ivy?
9. What are these tiny red berries?
10. Marjory is not in the house. (*Not* or *n't* is often found with a verb, but is never part of the verb.)
11. I saw that knife on Will Potter's desk.
12. This is not the same knife at all.
13. It isn't half so expensive as the other one.
14. Wasn't the wind cold that morning?
15. Dick tried all the windows, one after the other.
16. You need a saw, a hammer, and a square.
17. The moving-van wasn't in sight.
18. They swam across the river and back again.
19. From the back of the car he took a huge watermelon.
20. Harriet never said any such thing.

## LESSON 8

### SPELLING 3

#### Eight More Danger Points

Some intelligent pupils are unable to spell *have* in combinations like this: "You ought to *have* told me." "I should *have* known better." "We might *have* seen him." They never miss *have* in a spelling lesson — oh, no. They miss it when they write compositions.

Can you spell *told*? Probably you can. But how about *speak*? Think of the words in pairs.

1. He *told* an *old* story.
2. Don't *speak* in a *weak* voice.

Do you know the verb *ride*? Of course you do.

But do you always spell *rode* correctly? Think of the "i and o" verbs together.

ride rode drive drove shine shone

Do you know the queer verb form *led*? You must think of it with others of the same kind.

1. We fed the elephants.
2. His nose bled.
3. The guide led us.

Think of "fed, bled, led." Always try to think of similar forms together. If you were ever confused about *rough*, how could you be sure of learning it? You could find some other "ough" word—a similar form—to put with it: "Is this *rough enough* for you?"

Now review the words of this lesson. Think of spelling every one in the sentences that the teacher will give to be written in class.

could <i>have</i> told	ride, rode	led, fed, bled
speak, weak	drive, drove	rough, enough
	shine, shone	

### EXERCISE

(a) Put each of the following words into a sentence not less than eight words long. Write the sentences out neatly and take them to class: *rough*, *speak*, *rode*, *led*, *might have known*, *weak*, *shone*, *enough*.

(b) Write a sentence not less than ten words long that contains *led* and *fed*, one that contains *speak* and *enough*, one that contains *weak* and *should have seen*.

## The Right Forms 2

I GO

I WENT

I HAVE (HAD) GONE

1. Where did you go yesterday?
2. I went to school.
3. Have you gone fishing this spring?
4. Yes, I have gone several times.
5. Have you always gone alone?
6. I went alone every time but one.
7. Who went with you then?
8. My brother went with me that day.
9. Where has that car gone so quickly?
10. I think it went around the corner.
11. Why haven't you gone in to breakfast?
12. I had gone before you came.
13. Had the train gone when you arrived?
14. Yes, it went at six-thirty.
15. Do you suppose she has gone home?
16. She may have gone while we were in the library.
17. Can she have gone back to the classroom?
18. Let's go and see whether she has gone back.
19. Where have the children gone?
20. They have gone in the car with Mother.
21. Have you gone to any movies lately?
22. I went to one last Friday.
23. Do you wish you had gone to more of them?
24. If the shows had been good, I might have gone much oftener.
25. Where has Jim gone?
26. He has gone to pick up some firewood.

27. Why hasn't somebody gone to help him?
28. I might have gone if I had seen him start.
29. Have the waves gone down much?
30. They have gone down a little.

## LESSON 9

### ORAL COMPOSITION 4

#### **A Story of a Hero**

When Daniel Boone lived in the backwoods of Kentucky, he had many narrow escapes from the Indians. Because of his knowledge of woodcraft and skill with the rifle, the savages feared and hated him. Several times he was captured, but each time he outwitted his enemies and escaped.

One day he was working in a shed some distance from the blockhouse that sheltered the settlers. He was engaged in hanging up tobacco leaves to dry. As he worked away, two Indians crept up and took him by surprise. Although greatly amazed and startled, Boone went on with his work, coolly chatting with his deadly enemies. All this time he was using his wits, for one of the Indians had said, "We got you dis time. You no git away from us now."

As he talked and worked, Boone scraped up a double handful of dry tobacco dust. Then he suddenly straightened up and threw the dust squarely in the faces of his enemies. Blinded and tortured, the savages raged and howled. They threatened vengeance as they ran against the walls and fell over the benches. While they were helpless, the frontiersman ran to the blockhouse and was safe.

Look at the sentences in the story above. Notice how they begin. Very few of them begin with names



or words like *he* or *they*. If you learn to start your sentences with words like those used in this story, you will get rid of a great many *and*'s and *so*'s.

### EXERCISE

Tell a story about some heroic person in American history. You can easily find in a reader or a book of historical stories some incident connected with the life of a brave person who has served his country. If you cannot find any material of the kind that seems suitable, tell the story of Boone and the Indians in your own words. Practice aloud before coming to class. Speaking cannot be learned without practice, any more than skating, tennis, or drop-kicking. Try to begin some of your sentences with words like *while*, *as*, *then*, *next*, *soon*, *after*.

## LESSON 10

### ORAL COMPOSITION 5

#### My Painful Lesson

This incident was told by an old woodsman who has lived for many years on the shore of a lake among the pine forests of northern Minnesota.

About twenty years ago we lived in the log house that now forms one end of the barn. One autumn morning my father looked out of the window and called out, "Will, there is a big buck just starting to swim across the lake. Let's row out and get him." Running down to the shore, we jumped into the boat. Father seized the oars and rowed after the buck as fast as he could. The deer tried

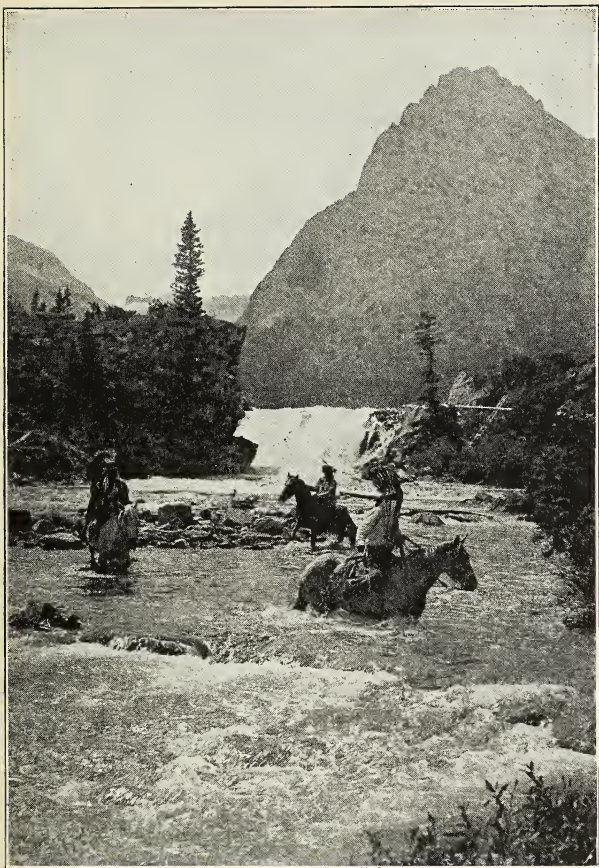
to swim faster, and soon we could see that he was getting tired. We steadily gained on him.

Soon the boat drew across in front of the buck, while we tried to think how we could capture him. We had no rope, no ax, not even a knife. What could we do? Soon I had a bright idea. I was a very strong man in those days, and the buck seemed pretty tired. I decided to seize him by the antlers and drown him by pushing his head under water. So at my suggestion Father rowed up close to the animal, and I, reaching out quickly from the stern of the boat, grasped him by the antlers and pushed down with all my might.

Then I got the surprise of my life. As quick as a flash of lightning that smart old buck threw up both hind feet and dashed my hands loose from his horns. There I sat, with the flesh torn from the backs of both my hands, bleeding and sick with pain. Father looked at me for an instant with his mouth open. Then, saying, "Well, we're never too old to learn something," he turned the boat and started rowing rapidly back to the shore. The old buck that had been smart enough to save his life swam on across the lake and disappeared among the trees on the other side.

This story might be called "A Painful Lesson." Though we may think we know a great deal, we continue through life to learn things by experience, not always pleasant experience. The woodsman thought he knew all about deer, but discovered that the old buck was able to defeat him by one simple trick.

The topic "My Painful Lesson" should suggest something personal to every pupil. Think of some incident of unpleasant learning in your own experience, either when you were very young or in more recent times. Practice the story silently several



Photograph by Ewing Galloway, N. Y.

# INDIANS GIVING THEIR HORSES A BATH

times, choosing your words and thinking out your sentences carefully. Know exactly what your first sentence is to be. Then when you stand before the class to tell your story, speak slowly and clearly, and stop as soon as your story is really finished.

## LESSON 11

### WRITTEN COMPOSITION 1

#### **The Form of Themes**

In a sense it is easier to write well than it is to speak well, for the writer can sit down in a quiet place and think out what he wants to say. He can write his composition a second time, or even a third time, if necessary, and make it better. He can make his work practically perfect before he hands it in.

But the writer has certain things to watch that do not trouble the speaker. Of course he must write plainly and neatly, for no one should be satisfied to hand in a composition that is not as nearly perfect in appearance as he can make it. Besides, the writer must take care to spell all the words correctly. Then he must look over his punctuation, to make sure that he has not used a comma where a period belongs or a period where a question mark is needed.

It is necessary to prepare written compositions in a certain form. You can easily see why this is so. Teachers and other pupils read your work. The reading will be much more agreeable if all papers are prepared according to a system. No office or store or

factory can operate efficiently unless all reports and other papers are drawn up in a systematic way. No class can do its best without a standard plan for written work. Everything about this plan should be just a matter of common sense. Nothing should be done merely for show.

What is needed on a composition? Certainly the name of the writer is needed. Is there any need for the grade or section to which the writer belongs? Very often there is. The title, of course, we must have. And either the date or the number of the composition should be given, so that it will be easy for a pupil to make up compositions assigned when he has been absent. All these things are necessary, and the reader of a piece of written work should know just where he must look to find each bit of information. This record for the information of the reader is called the "indorsement."

Many schools have definite systems for the preparation of compositions. Often these instructions are printed or mimeographed so that pupils may have copies in their notebooks. A few moments of thinking will usually convince a pupil that there are good reasons for all requirements. Everyone should study his instructions and apply them to all his work carefully and exactly.

If your school has not adopted a plan for the form of compositions, your teacher may give you one which she prefers, or she may ask you to use the following system, which has been found satisfactory:

1. The title of a composition is written *on the first line*, not up at the top of the page.

2. One line is left blank below the title.

3. There is no writing on the margin (at least an inch wide) at the left of the page. Your teacher needs this space for corrections and remarks.

4. The first line of each paragraph should be "indented," or set in an inch or more. You can see that the paragraphs in this book are "indented," though not so deeply as you will indent in your compositions.

5. Do not crowd the words together. Crowding spoils the looks of a page, and makes your work hard to read. Move your hand along and separate the words.

6. Pages should be numbered if you have more than one, and they should be in the right order.

7. It is a good plan to write the "indorsement" on the outside of a folded composition on the same side that carries the title of a book. Pick up a book or a magazine and look at the outside of it. Which side bears the name? Indorse a composition in the same way.

### EXERCISE

It has been said that many seventh-year pupils cannot read a simple set of directions and then follow them exactly right. Can you? Copy on theme-paper the portion of the story that you find on page 29. Follow exactly the directions given above or those which your teacher gives you. Then fold and indorse the paper. Make your writing as neat and pleasant to look at as you can. Be sure to leave good spaces between the words. Some members of the class may feel like finishing the story.

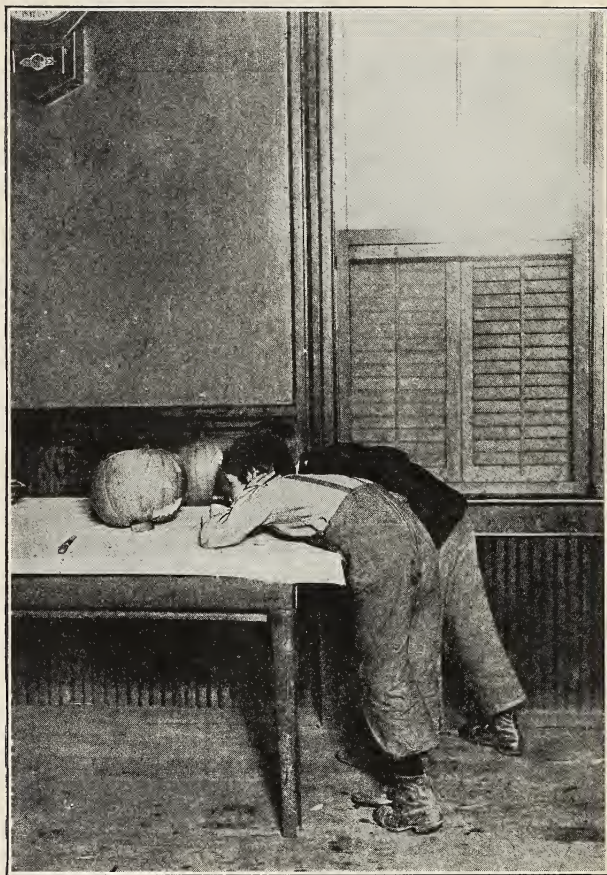


## The Little Pumpkin's Success

In a secluded part of the cornfield lay a little pumpkin. It grew so slowly that the other pumpkins laughed at it, comparing its size and beauty with their own. But the little pumpkin only thought, "I'll amount to something after all. I feel it in my bones." With this hope, it tried with all its energy to grow larger and more beautiful.

Months passed by. Then one morning the farmer came into the cornfield with his little son. "Look at that little pumpkin," cried the boy. "I did not see it when I was out in the field before. Oh! isn't it a beauty, father! Don't you think it looks like a ball of gold?" At these words of praise, the





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HALLOWEEN

## LESSON 12

### WRITTEN COMPOSITION 2

#### **Stories in Three Paragraphs**

We have been reading and telling stories. Now we are to write one. We want to make it so interesting that when it is read aloud, every person in the room will lean forward in his seat to catch each word. How shall we go to work?

What kind of book do you like best? You answer, "I like the kind of book that shows me right at the start that some interesting things are going to happen." We want the stories we write to begin in such a way that, if they are read aloud, our classmates will prick up their ears and say, "Here comes something that is worth staying awake for."

On page 6 are several titles intended to suggest experiences which you have had. Look at this list again and think of a good subject for a written story. It should be true, and it should have some action in it that will make it worth reading or listening to. Probably you will decide to write your story in about three short paragraphs. It is likely that the first paragraph will tell who the persons are and what situation they are in. That is, at the start we want our readers to know what the story is going to be about. Perhaps the second paragraph will carry the story almost to the most interesting part. The last paragraph will give the most interesting part, and then bring the story quickly to a close.

Turn back to the story about Daniel Boone and the

Indians on page 22. You will notice that the three paragraphs do just what we have described. The first tells exactly who is to be in the story and how he is situated — "Daniel Boone . . . the savages feared and hated him . . . several times he was captured." It shows us, too, that things are going to happen soon. The second paragraph brings us to the most exciting part of the story — "You no git away from us now." The third tells the most exciting part and then ends at once — "ran to the blockhouse and was safe."

Of course every story does not have just three paragraphs. Some stories have many more. But such little incidents as we are to write about usually work out best in three parts.

When you have decided on your subject, review once more the instructions about the form of the composition. Unless you do this, you are almost sure to make a mistake.

Have you read the directions carefully? If you were a teacher, what grade would you give a pupil who would now write his composition with the title up at the top edge of the page, or write on the space at the left edge of the page? Would you accept a composition in which the words were crowded together or which was indorsed on the wrong side?

Now that you are ready, take pen and paper and set to work. The only way to learn to swim is to go into the water. The only way to learn to write a story is to go to work at it. Don't forget to move your hand along as you write, and

*leave good clear spaces between the words.*

Do not be satisfied with a composition that is not your best. Look your work over carefully, to see if a word has been misspelled or a comma used instead of a period. Never hand in a theme until it is the best advertisement of YOU that you can write.

## LESSON 13

### LETTERS 1

#### The Form of Letters

Read this letter written by a seventh-year pupil.

Collins, Nebraska

June 12, 1931

Dear Celia:

Your experience in feeding birds interested me so much that I read your letter to Mother. We have had a good laugh over it. A person who can write such entertaining letters ought to write a great many of them for the sake of her friends.

I had a strange little experience this spring. One day I made a small platform to feed birds on. I put it up in a clump of trees which were thickly hung with grapevines. The very next day I went to Aunt Ora's for a visit, and was gone for more than a week. As soon as I got home, I went out to feed the birds some crumbs. When I stepped through the grapevines, what do you think I saw?

There on the stand was a rough little nest made of sticks. On the nest sat a turtle dove. She flew off when she saw me, and in the nest were two eggs. A few days later there were two little doves there. I thought that my feeding-stand had been a success.

Yours affectionately,

Viola Stevens

Notice how this letter begins. Up at the right-hand corner of the page Viola placed the name of the town from which she was writing. Under that, and a little to the right, she wrote the date. The name of the place from which the letter is written and the date must always be given at the beginning of a letter. This beginning is called the *Heading*.

If you live in a city, you must give your street number in the heading, putting it in the first line.

618 West Fourth St.  
Muscatine, Iowa  
November 9, 1931

What punctuation marks do you notice in the headings which you have been looking at? Can you make two easy rules for the use of commas in a heading? Now write the two rules on a slip of paper. See which member of the class has the best rules.

Following are some headings which are not punctuated. Copy them on a sheet of paper, near the right-hand edge, and put in the punctuation marks according to the two rules.

1. 1417 Van Ness Avenue  
San Francisco California  
April 5 1930
2. Weston New Jersey  
August 23 1931
3. 6821 Normal Avenue  
Chicago Illinois  
December 12 1929

4. 4412 East Long Street  
Columbus Ohio  
July 30 1931
5. 101 Wayland Street  
Brookline Massachusetts  
October 23 1931

**EXERCISE**

Rule a plain sheet of paper into six equal strips, and write in each strip a heading which you make up. At least four of the headings should contain street addresses. Don't forget to put in the commas.

*Caution.* Notice that in the headings which you have read the dates were written this way: *April 5, August 23, December 12.* Never write *5th, 23d, or 12th* in headings.

**LESSON 14****LETTERS 2. A LETTER ABOUT A VISIT****EXERCISE**

Write a letter to a relative in which you say that you are coming for a visit. State plainly how you will travel and when you will arrive, so that the person to whom you write can meet you. Place all the parts of the letter as they appear in the model on page 33, and punctuate in the same way.

After the letters are finished, exchange them. Let each pupil read the letter that comes to him, to see if it is satisfactory in all respects.

## LESSON 15

### PUNCTUATION 1

#### Commas for Dates

You have learned to use a comma before the year of a date in the heading of a letter. This lesson shows you that when you are writing a date inside a sentence, you must use *two* commas, one on each side of the year — thus:

1. Not till July 29, 1931, was the building completed.
2. Charles Spencer Chaplin was born on April 16, 1889, in the city of London.

The commas show a reader what year is meant; they are put on both sides of the year to make it stand out clearly. The point of this lesson is that commas must be used *on both sides*.

Sometimes a date has three items: the day of the week, the day of the month, and the year. In such a case the day of the month must be set off on both sides, and the year must be set off on both sides:

3. On Friday, November 21, 1930, he set sail.
4. My diary shows that on Wednesday, March 18, 1931, I bought a copy of *King Mob*.

No commas are needed when there is only one item in a date:

5. The year 1908 was more prosperous.
6. On December 26 there will be sales in all the shops.



**EXERCISE**

Copy the following sentences on a sheet of paper; put in the necessary commas; put the necessary period or question mark at the end of each sentence. *Do not put in any commas except for a definite reason that is given in this lesson.*

1. Why was the year 1907 so hard for you
2. On January 13 1906 I bought it in Lewiston
3. Did you know that on April 3 I am to have a new job
4. Wednesday December 24 will be our busiest day
5. It was on Sunday January 12 1930 that he arrived
6. No one called till the second Sunday of the month
7. We think that May 18 1932 would have been a better date
8. The letter was dated December 31 1931 but was not mailed till the next day
9. On February 27 1929 he inquired about what marks I was getting
10. On November 10 1930 and again on November 10 1931 the catalog arrived punctually
11. Chaucer died on October 25 1400 according to our history of literature
12. By the end of May 1935 we shall know more about it
13. On Easter Sunday March 27 1513 Florida was discovered by Ponce de Leon
14. Would Friday October 13 be an unlucky day
15. In the early morning of November 11 1918 the news was announced by all the steam whistles in town
16. The year 1960 seems a long time ahead
17. Why wasn't Tuesday November 1 an election day

18. By Wednesday August 16 1930 the last of the shipment had been delivered

19. Don't you know that May 30 will be a holiday

20. How can I find out what day of the week February 22 1732 was

### The Right Forms 3

I DO

I DID

I HAVE (HAD) DONE

1. Why did you do that?
2. I did it because I was asked to.
3. Have you done the task well?
4. We did the best we could.
5. Who has done this?
6. I haven't done it.
7. Do you know who did it?
8. No, I don't know who did it.
9. Had they done the work before you came?
10. They had done most of it.
11. Who did the rest of it?
12. I did as much as I could.
13. How many of you did all the assigned work?
14. I have done all of it.
15. Does he know who did the damage to this book?
16. He says he doesn't know who did it.
17. Why didn't you telephone to me?
18. Our telephone doesn't work right today.
19. Doesn't the operator answer?
20. Yes, but she doesn't understand what I say.

21. Don't you like strawberries?
22. I like them, but they don't agree with me.
23. Why doesn't Virginia come to school any more?
24. I don't know why she doesn't come.
25. Don't both of you swim?
26. He doesn't swim at all, and I don't swim well.
27. Don't you try to learn?
28. I do, but it doesn't seem easy for me.
29. Why doesn't your brother learn?
30. I don't know why he doesn't.

## LESSON 16

### SPELLING 4

#### **Fighting Bad Habits**

The strange thing about spelling is that the hard words are not hard. You probably can spell, or can learn at once, such words as *exhausted*, *captured*, *haughty*, *purchased*. You are more likely to have trouble with short, common words like *whose* and *sure* and *toward*.

1. *Whose* book is this?
2. Are you *sure* you know?
3. I walked *toward* the gate.

Isn't it strange that the short, plain, common words make nearly all the trouble? There is the word *separate*, for example. Think of how many hundred times every pupil has seen the word in print, with two a's. Perhaps he has never seen the wrong form

printed. And yet many pupils make it up, write it down, and never notice the difference. Everyone in your class has seen *grammar*, with two *a*'s, a thousand times in his books and on the blackboard; yet some of your classmates may misspell it next week, and next month, and next year.

Why do brains manufacture a wrong letter? It almost seems as if some brains never saw anything in print, but just dreamed about letters. Brains seem to have nightmares of *e* or one *l* or a double *f*. Then they think their dreams are true. Then they make the hands write the dreams on paper. Thus a wrong habit is formed. It is the powerful, old, deep-rooted habit that we have to fight.

Now think again about the three words *whose*, *sure*, *toward*. Did your mind ever make up a wrong form for one of these? Was there ever a time when you had a wrong habit with one of them? Perhaps there was not. Many pupils can always write those three words correctly.

What about the black letters in these sentences? Aren't there some bad habits of yours there?

1. There was **o**nce a miser who lived in this shanty.
2. We waited until the crowd had passed.
3. **E**veryone does it.
4. Some people have better sense.
5. On the level stretch they let their car out.

The study of the words in this lesson is a longer and harder task than you imagine. Try to see each one with your eyes held wide open. See where *e* is in *whose*; notice the *s* in *sure*; look hard at the *o*

in *toward*. Stare at the *a* in *woman* and think of "man and woman." There is only one *l* at the end of *until*. *Does* is like *goes* and *hoses*. *Sense* has two *s*'s, and *stretch* has two *t*'s. If you take *they*, change the *y* to *i*, and add *r*, you have *their*.

whose	level	does	until
once	sure	stretch	sense
crowd	woman	toward	their

### EXERCISE

For each of the following pairs of words write a sentence (not less than ten words long) that contains both words. Draw a circle around the danger point of each word, using a red pencil if you have one: *their* and *toward*, *does* and *separate*, *sense* and *until*, *stretch* and *too*, *sure* and *woman*, *whose* and *level*.

## LESSON 17

### SENTENCE WORK 3

#### Verbs of Two Words

No one can understand what a sentence is until he knows what a verb is, because every sentence is built around that most important and powerful kind of word. The reason why so many pupils do not understand sentences is that they do not know verbs.

Sentence Work 2 showed you easy verbs like *is*, *have*, and *ran*. In a tiny sentence like "The boy *runs*" it is very easy to find the word that makes a

statement. Now suppose we change the sentence just a little, without making much change in the meaning of it. Suppose we make it read "The boy *is running*." In this sentence two words appear to be doing the same work that was done by one word before. Yes, you are right. A verb may be made up of two words. Notice the following examples:

1. The branches *are waving*.
2. I *have been* in Ithaca.
3. Arthur *must stay* at home.
4. The foreman *may discharge* him for carelessness.
5. I *could not see* the others.
6. We *didn't know* what to do.

In sentence 5 the verb is *could see*; in sentence 6 the verb is *did know*. *Not* and *n't* are never parts of the verb.

Other examples of verbs containing two words are *has begun*, *could see*, *might know*, *will change*. Let each pupil suggest another or write it on the board.

### EXERCISE

Write numbers on the margin of a strip of paper, as you did in Sentence Work 2, and copy the two-word verbs in the following twenty sentences.

1. Frank has worked eleven hours.
2. You will find it on the top shelf.
3. All soldiers must obey instantly.
4. Dr. Livingston has introduced us to his mother.
5. Neither Paul nor his uncle can go tomorrow.
6. Perhaps you will think of a better plan tomorrow.
7. After a long search he had found the box.

8. In a sentence like that sixth one some of you might make a mistake.

9. Every word of the lesson will come back to you some day.

10. We could not get quite to the top of the cliff.

11. After the picnic you must clean up the ground.

12. We should not leave paper plates and trash in a beautiful place like this.

13. You must protect little fellows like him.

14. Tim hasn't gone near the creek since the accident.

15. You haven't brought enough of these buns.

16. He can repair almost any lawn mower.

17. The cow had upset the bucket again.

18. You must know something about that ice-cream.

19. You can tell a better story than the first one.

20. He must read in bed every night.

## LESSON 18

### SENTENCE WORK 4

#### Separated Verbs in Questions

We have learned that verbs make statements or ask questions. We have also learned that a verb may be of one word or of two words. What is the verb in this sentence?

1. Bob had taken the largest fish out of the net.

That one is easy. Now let us change the sentence to make it ask a question.

2. Had Bob taken the largest fish out of the net?



What has happened to the verb? The words are still the same, but their position has changed. The name *Bob* is now in between the two words that make up the verb. When a verb of two words asks a question, it very often happens that the words are divided in this way.

### EXERCISE

On a sheet of paper rewrite each of the following statements so as to make it ask a question. Don't add any words or make any changes except in the position of the words and the use of question marks instead of periods. Draw a line under every verb. Each verb has two, and only two, words.

1. You could write letters in the cool morning hours.
2. She had seen this picture before.
3. We are going out to the camp at seven o'clock.
4. A pupil should review his lessons carefully.
5. A cautious skater will avoid "rubbery" ice.
6. Her grandfather has always lived in New Orleans.
7. He was carrying a crate of oranges.
8. I shall clean the dining-room rug.
9. The baby can walk across the room now.
10. The boat was leaking badly the next morning.
11. You can see it at the next corner.
12. You have seen a woodchuck up in a tree.
13. The ball has gone under the cross-bar.
14. She has learned much about swimming this summer.
15. Other people had heard very mysterious noises in the old house.
16. The snow had covered his tracks by that time.

17. He has hurt himself by too much long-distance running.

18. The airplane designer was experimenting with a new kind of tail-skid.

19. In the morning he will take these skates back to the store.

20. Usually a horse will avoid a swampy place.

## LESSON 19

### SENTENCE WORK 5

#### Separated Verbs in Statements

Hundreds of thousands of pupils are confused about sentences, because they cannot recognize a verb when they see it. If you knew how their minds are all mixed up, how they struggle along blindly when they try to make correct sentences, you would feel some excitement about each step that you take in Verb Land. It is like cutting a path through a jungle. Today we are going to hack out about a hundred yards of ignorance.

We have seen that in questions there may be words between the parts of a verb. Very often the same thing is true in statements. We must learn to find all of the verb, no matter how many other words may come in between the parts.

Notice the position of the words that make up the verb in this sentence: "I *have* never in all my eleven years at school *felt* sure of a passing mark." The verb is *have felt*.

## EXERCISE

Write in a column, numbered from 1 to 20, the verbs in the following sentences. Be sure to get the whole of a separated verb like "*could* hardly ever *win*." Also be sure not to write words like *not*, *n't*, *never*, *often*, *sure*, which are not parts of verbs.

1. I have never answered his invitation.
2. Have any of you visited the new swimming pool?
3. She had already taken her seat in the trolley.
4. What have you learned in the last three lessons?
5. How can you be so positive about the direction?
6. Why did you not give him a courteous answer?
7. Are you ever coming East for that promised visit?
8. Nell was not having a very good time that morning.
9. Can the answer in the book be right?
10. They have often spent the summer in Maine.
11. By that time the policeman had given up the chase.
12. Can a man in a parachute breathe during the first part of his fall?
13. I have never in my life heard of such a thing.
14. The members of the other party, in the meantime, were busily struggling with the frozen canvas of the tent.
15. Why were you standing around all that time?
16. He had almost never looked into any dictionary except a cheap little affair like this one.
17. Why didn't you punch a few holes in the cover of that tin box?
18. We could easily make the whole trip in two hours, or even less.
19. How could I ever dream of such luck as that?
20. Tomorrow morning will doubtless be soon enough for the rest of the party.

## LESSON 20

### SENTENCE WORK 6

#### "Ing" Words That Are Not Verbs

Read the following bunch of words and see what it sounds like:

pushing my way through the crowd, stepping on several people's toes, making everybody angry at me

"Well," you think, "he hasn't *said* anything. Why doesn't he make a statement?" You are still waiting for a verb. Those "ing" words cannot, *by themselves*, make statements; they are not verbs.

Now if we put with them some words like *am* or *is* or *was*, we turn them into verbs.

1. I *am pushing* my way through the crowd.
2. He *is stepping* on several people's toes.
3. They *were making* everybody angry.

#### EXERCISE

Copy, in a numbered column, the verbs from the following sentences. Some of the "ing" words are parts of verbs and should be in your list. But the majority of them are not parts of verbs and should not be in your list.

1. Not knowing the right road, I inquired my way of a man working in the field.

2. She was not walking on the railroad track, but on the path beside it.

3. The water, falling over the smooth, mossy rock, made a beautiful cascade.

4. Mr. Lamb hesitated for a minute, not being sure of the signal.

5. The wheat-cakes, steaming hot and giving off a delicious odor, seemed like a breath from heaven to the hungry dog.

6. After one look at the swollen hand the doctor gave orders for operating at once.

7. The men were still trying to catch the mule.

8. Splitting up those chunks is a pretty big task.

9. Surely you were not trying such a foolish experiment.

10. Opening the forbidden door, she saw a dreadful sight.

11. Coming down the mountain was much harder than climbing up.

12. His cheerful laughing will soon make them happy.

13. All through the winter the potatoes in the bin were slowly rotting.

14. Baking bread at home is no longer common in cities.

15. Am I making it clear to you?

16. She carefully examined the stain on the tablecloth, using a big reading-glass.

17. Mr. Munson, watching every movement with the closest attention, leaned forward on the edge of the seat.

18. She was a charming hostess, making us all feel quite at ease.

19. A Rocky Mountain sheep, an old ram with horns fifty inches long, curling around in a circle, is the handsomest, proudest animal in the world.

20. Looking Danny square in the eye and stepping closer to him, Murphy shook a fist in his face.

## LESSON 21

### SENTENCE WORK 7

#### **"To" Words That Are Not Verbs**

Read the string of words below and try to find out whether any statement is made.

to have to stoop way down to try to get a view of the traffic light, and then not to be able to stop the car in time

You can't find any statement. You are still waiting to have the writer *say* something. If he should go on for a whole page with "to feel" and "to be ashamed" and "to be arrested" and several dozen other "to" words, he would still not *state* anything. He would not use a verb. He would not make a sentence.

Now see the difference between the "to" words above and the real verbs in the following sentences:

1. I *want* to tell you something.
2. He *stooped* to get a better view.
3. She *was trying* to learn.
4. *Were* they *getting* a good view?
5. You *will be* able to sit up soon.
6. You *ought* to stop sooner.

#### **EXERCISE**

Make a list of the verbs in the sentences on the next page. This Exercise is also a review of the "ing" words of Sentence Work 6. Each verb is either one or two words—never more than two.

1. I have never been able to tell this story properly.
2. Early in the morning he hurried away to release his prisoner.
3. Not wishing to cause the doorkeeper any more trouble, I decided to quit asking.
4. The whole world seemed to be one vast wheat-field.
5. May Richard and I come to have lunch with you?
6. Has he ever had a mark for being late?
7. The next morning David was again the first boy to wake up.
8. The leaping flame reddened all the northern sky.
9. In order to prevent the fire from spreading, the firemen had blown up several brick buildings.
10. She will always insist upon your taking time to be sure of the right answer.
11. To be afraid of being late is a good kind of fear.
12. You may not know how to put such a strange idea into a theme.
13. At this funny sight Mrs. Walker began to laugh hysterically.
14. The chair standing next the wall, close to the middle window, seems to be a comfortable one.
15. A better way to begin work is to mix the flour and the water first.
16. His whole income, not counting the money for the rent of the farm, was nearly nine thousand dollars.
17. Such a thing, of course, is not to be thought of.
18. Just to be obliging, we allowed all children holding stubs of tickets to see the last quarter of the game.
19. It would be hard to keep count of the dimes rolling through the slot.
20. We had intended to excuse all pupils having a mark of 80 or better.



## LESSON 22

### SPELLING 5

#### A Review of the Hardest Words

Review the words, and all that is said about them, of Spelling 1, page 8. No class ever looked too often or too hard or too long at those five marvelous words. No seventh-year class in the United States ever spelled all of them correctly in all its written work for a year. Perhaps your class—if it reviews often enough—can break the world's record.

#### EXERCISE

For each of the following pairs of words write a sentence not less than ten words long containing both of the words. In this Exercise you will find the five words of Spelling 1 and a few of the most dangerous words of Spelling 2 and 3: *all right* and *enough*, *too* and *led*, *grammar* and *before*, *meant* and *across*, *separate* and *perhaps*.

#### The Right Forms 4

I LIE DOWN

I LAY DOWN

I HAVE (HAD) LAIN DOWN

1. Did he lie on the damp ground?
2. Yes, he lay there about an hour.
3. Is the book still lying on the table?
4. It lay there this morning.

5. Was it lying there yesterday?
6. Probably it has lain there for a week.
7. I wonder if Spot is lying on the front porch.
8. He was lying there a few minutes ago.
9. Why is your sister lying down?
10. She has to lie down for a while each day.
11. How long has this old log been lying here?
12. It has lain here for more than a year.
13. Must a horse lie down to sleep?
14. I have seen horses sleep without lying down.
15. Will that lazy dog lie there all day?
16. He will move just enough to keep lying in the sun.
17. Is the garden-hose lying beside the house?
18. It lay on the front terrace when I last saw it.
19. How long do you suppose it has lain there?
20. I know it was lying there yesterday.
21. How long did the tramp lie under the tree?
22. He lay there a little while after eating his sandwich.
23. Did you see the purse lying in the road?
24. Yes, it lay there in plain sight.
25. How long had it been lying there?
26. It couldn't have lain there more than a few minutes.
27. Why couldn't it have lain in the road longer than that?
28. Some person would have found it if it had been lying there very long.
29. Why doesn't he lie in the hammock?
30. He says he can rest better lying on the bench.

## LESSON 23

### ORAL COMPOSITION 6

#### **What an Animal Did**

Can animals think? Or do they act only by instinct, somewhat as a person shuts his eyes and throws up his hands when the branch of a tree is about to strike him in the face? Did the buck in the lake think when the man seized him by the antlers, or did he just do the right thing by instinct? We might have a lively debate on this subject. Probably everyone in the class has at some time seen a wild or tame animal do something that seemed very intelligent.

Read this story, which was told in class by a seventh-year girl. What does the teller of the story believe about the actions of a squirrel? What is your own opinion?

#### **The Squirrel's Trick**

One afternoon as I was going across the park, I stopped short to watch a squirrel. It seemed to be having lots of fun frisking and frolicking about. After a little while it ran up a tree and disappeared in the leaves. As I was starting to go on, I noticed that the squirrel was coming down. I waited to see what it would do next.

As soon as it landed on the ground, it sat up and looked all around. After it was satisfied, it picked up something which it appeared to have dropped and started away. I thought that this looked like an acorn, but couldn't tell exactly. After the squirrel had run a few

yards, it stopped and started digging, as if to bury something. I could not see that it dropped anything into the hole.

In a little while it had finished its job of digging the hole and filling it up again. It then ran away about its business. When I walked over to the spot, I found a little place where the grass was torn up, and the ground looked crumbled and loose. Picking up a twig, I started digging down with it. The earth came up very easily, but no acorn was there. Just then I noticed a little hump under my hand, which was on the ground beside the hole. As I dug there with my stick, I struck the acorn, close to the surface. The squirrel had placed it in a little shallow tunnel to one side of the hole in which one would expect to find it. This was the trick which the little rascal had used to fool me.

### EXERCISE

Prepare to tell a story based on your own observations of the actions of an animal or a bird. It may be a dog, or a cat, or a chipmunk, or a wise old crow. Try to avoid the use of *and* and *so*. Make up your mind that you are going to put a "rest period" after every sentence. Let these pauses be so plain that your listeners can always tell when you have come to the end of a sentence. When you have finished one statement, just stop and wait calmly until the next thought is ready. No one will hurry you with your talk. Take all the time you need.

Practice your story several times before you come to class. It is not possible to do good oral work without practicing. If you cannot get an opportunity to say it over aloud, go through it silently.

## LESSON 24

### DICTIONARY 1

#### How To Tell the Sounds of Letters

We all must often turn to a dictionary to find out how a word is spelled or pronounced, or what its meaning is. It is easy enough to tell how to spell a word by looking at it, but you cannot tell how it ought to be pronounced unless you know the meaning of the little marks of pronunciation which the dictionaries use. If you are not already familiar with the most important of these marks, it will be well to learn what they mean, so that it will be easy for you to find out how words are pronounced.

Many people are unable to make good use of dictionaries, because they have never really examined a good dictionary, so as to learn what it contains or the schemes of indicating pronunciation that the editors of it have employed. Before your own dictionary can serve you as it should, you must study the introductory parts of the book. For example, the pronunciation of some words can be shown by marks or by the form in which letters are printed. In the case of other words the sounds must be shown by the use of other letters—that is, when the letter *c* has the sound of the letter *s*, then the word is spelled with *s* in place of *c*, as *city* (sit'i).

On the next page are shown the markings of some of the most common letters as used by several of the good dictionaries. Study them carefully, speaking the sounds to yourself as you do so.

A: ā (fate); â, â (surface); â, â (fare); ă, a (am); á, ä (opera); ä (arm); â (ask); a (ô), â (fall); ă, a, ă (rural)

E: ē (even); ě, ě (event); ě, e (edge); ě, e, ě, ě (decent); ě, ě (over)

I: î (pine); ĭ, i (pin); i (û), i (é), (sir); i (ē), (machine)

O: ô (hope); ô, ô (oblige); ô (order); ô, o (not); ô, o, ô (conceit); ô, ô, ô (soft)

OO: oo, ö (moon); oo, ù (good)

U: ū (use); ū, ū (unite); û, è (urn); ū, u (rub); ū, u, ū (circus); u (î), u (i) (busy)

Y: y (î) (cry); y (î), y (i) (myth)

C: c (k) (catch); c (s) (decide)

Ch: ch (chase); ch (sh) (charade); ch (k) (chasm)

G: g (go); g (j) (gem)

S: s (sit); s (z) (wise)

TH: th, th (this); th (thin)

### EXERCISE

In each word mark the letter that stands at the beginning of the line. Refer to the table shown above, using a dictionary whenever you are not sure what to do.

A. all, sale, pardon, hall, hat, ate

E. let, prevail, bed, liver

I. whirl, gasoline, squire, hidden

O. over, orb, gallon, box

OO. root, boost, wood

U. using, under, burn, shut

Y. mystery, lying, dye

C. acorn, acid, license

CH. cherry, chorus, chide, cholera, charade

G. glitter, grade, gymnasium, age

S. silly, miserable, lose, surmise, mistake

TH. though, thumb, that, through, whether

## LESSON 25

### DICTIONARY 2

#### Arranging Words Alphabetically

Make a list of the following words, arranging them alphabetically. Be sure that you get every word in its proper place. For example, *children* must come before *chimney*, because *l* comes before *m*.

machine	drowned	generally	architect
kept	history	deaf	particular
fellows	geography	picture	discovery
peculiar	poetry	elm	every
library	hundred	athletics	attacked
surprise	gentlemen	recess	Italian
different	again	government	children
umbrella	recognize	delivery	barrel
because	column	jewelry	chimney

It is fun to make this exercise a speed contest, with a timekeeper who writes each pupil's initials on the board as soon as he has finished, and puts the number of minutes and seconds after the initials.

## LESSON 26

### SPELLING 6

#### Another Review of the Hardest Words

Review Spelling 2, page 11. What counts in spelling is *review*. Of course your teacher is likely to put into the sentences that you write some words from Spelling 1 — like *too* or *all right* or *grammar*.



**EXERCISE**

For each of the following pairs of words write a sentence not less than ten words long containing both words: *any* and *knows*; *knew* and *perhaps*; *across* and *many*; *throws* and *before*; *known* and *among*.

**The Right Forms 5**

I SIT

I SAT

I HAVE (HAD) SAT

1. Were you sitting on the stump?
2. I sat there quietly while you passed.
3. How often have you sat under this tree?
4. I have sat under it dozens of times.
5. Who was sitting in the car?
6. My two cousins were sitting in it.
7. Have you ever sat in the rumble-seat?
8. I sat there during our long trip last summer.
9. Do you keep on sitting there if it rains?
10. Yes, I put on my slicker and sit right there.
11. Won't you sit down?
12. Thank you, I have been sitting all forenoon.
13. Is the invalid sitting up yet?
14. He sat up a while today.
15. How long had you sat by the fire?
16. I think I had sat there more than an hour.
17. Who has been sitting by this camp-fire?
18. Probably some tramps have sat there.
19. Will you sit in the front of the boat?

20. You can row better if I am sitting in the stern.
21. Why do you always sit in the front seat?
22. I have sat there ever since we bought this car.
23. Are you more comfortable sitting in front?
24. Yes, the back seat is comfortable only when several are sitting in it.
25. What did the dog do when he saw you there?
26. He sat down in front of me and howled.
27. Don't you get tired of sitting still so long?
28. I haven't been sitting still so long as you think.

## LESSON 27

### LETTERS 3

#### Formal Letters

When one writes a letter to a person who is not a close friend or a relative, it is necessary to write that person's address below the heading and close to the left-hand margin. Notice how Mr. Elliot's address is placed in this sample.

136 West Monroe Avenue  
Glenwood, Wisconsin  
August 30, 1930

Mr. Frederick Elliot  
Blue Springs, Colorado  
Dear Sir:

Notice that the only mark of punctuation used in this address follows one of the rules which you made for the heading. What is it?

**EXERCISE**

Examine the advertisements in a magazine or newspaper and pick out six addresses. Copy these on a sheet of paper, close to the left-hand margin. Some of them will be in three lines instead of two, because the street and number will need to be given.

Observe the following addresses. For what purpose are periods used?

South Bend Type Co.  
511 High Street  
South Bend, Ind.

The Jones Boat Mfg. Co.  
621 Ellis Avenue  
Peshtigo, Wis.

**LESSON 28****LETTERS 4****Addresses and Salutations**

When we meet a person and start to talk with him, we generally begin by saying "Hello" or "Good morning." A letter always starts with a word or two of greeting. We call this the *Salutation*. You should remember this name, for you will use it many times. In the letter on page 33 the salutation was "Dear Celia." For other letters we might use such salutations as those in the following exercise.

**EXERCISE**

Rule a sheet of paper into five equal strips. Then, leaving a margin of about one inch at the left, copy the following six addresses and salutations:

- |   |   |
|---|---|
| 1. Mr. Thomas B. Gates<br>Tinmouth, Vermont<br>My dear Mr. Gates:             | 4. Miss Amy Brown<br>Winona, Minnesota<br>My dear Miss Brown:                 |
| 2. The Reed Paper Co.<br>126 Chandler Street<br>Brooklyn, N. Y.<br>Gentlemen: | 5. Mrs. Samuel A. Bliss<br>856 Gary Place<br>Chicago, Ill.<br>Dear Madam:     |
| 3. Mr. Adam J. Bedell<br>412 Clinton Avenue<br>Seattle, Wash.<br>Dear Sir:    | 6. Mr. J. L. Marvin<br>Piedmont Hotel<br>Atlanta, Georgia<br>Dear Mr. Marvin: |

Do you know the name of the mark which follows each of these salutations? It is called a *colon*. It is a serious blunder to use a *semicolon* (;) for this purpose.

### EXERCISE

Write on a sheet of paper, close to the left-hand margin, a salutation for each of the following:

1. A member of your family
2. A friend of your own age
3. One of your teachers
4. The mayor of your city
5. The minister of a church in your community
6. A firm which deals in athletic goods or other merchandise

## LESSON 29

### LETTERS 5

#### Composing Addresses and Salutations

Compose five addresses and salutations to correspond. Place these in the proper position on a page ruled into five strips.

In addition, clip from some real letters the headings and salutations. Bring these to class, and exchange with another pupil. See how many of them are correctly written. Correct any that are wrong.

## LESSON 30

### PUNCTUATION 2

#### Commas for Addresses

You have learned to separate a state from a town by a comma when you write the address at the top of a letter. If the name of the state follows the name of a town or city inside a sentence, it must be set off by commas *on both sides*.

1. A mile from Barton, Vermont, we came to a little lake.

If there are three items in an address, the second and the third must *both* be set off on *both* sides.

2. His home at 37 Titus Street, Huntsville, Alabama, was sold to pay a mortgage.

For some reason many pupils who remember to put

a comma before a state are careless about putting a comma *after* it. Unless the name of the state comes at the end of a sentence, there must be commas on both sides of it.

### EXERCISE

Copy the following sentences on a sheet of paper. Put in the necessary commas, *but no more*. Do not use any comma unless it is definitely required by this lesson. To put in a comma because you "kind of think" is far worse than to omit one. Put the right mark at the end of each sentence.

1. We know that Chicago Illinois is a huge city
2. Chicago Kentucky is in Marion County
3. He went from Chicago Kentucky to Chicago Ohio
4. The parcel addressed to 183 Rawson Road Kansas City Missouri was delivered to number 193
5. At Monterey California Charles Warren Stoddard died in 1843
6. Thomas A. Edison was born in Milan Ohio in 1843
7. At 1121 Gammon Street Elgin Michigan lives the oldest man in the state
8. Could you drive from Berlin Michigan to Berlin Ohio in one day
9. How can I tell what state the town is in if you don't use commas
10. Paducah Kentucky is not the only town in the country that has that name
11. Wheeling West Virginia is called "the nail city"
12. We lived in Concord North Carolina for a while
13. Mr. Nordland's present address is 545 Bannock Avenue Pocatello Idaho

14. Ogden Kansas and Ogden Utah are very different kinds of places

15. Is 4181 Elm Street Gary Ind. the right address

16. After you leave El Paso Texas the country grows less mountainous

17. My friend who lives in Frankfort Maine is going to South Carolina for the winter

18. The best-known city in Arizona is Tucson

19. Most people who visit Arizona for the first time are surprised at the way Tucson is pronounced

20. I have postmarks from Goshen Arkansas and Goshen Iowa and Goshen Oregon and Goshen Virginia

## LESSON 31

### ORAL COMPOSITION 7

#### An Adventure

Probably almost every one in the class has read some story of pirates and buried treasure. No doubt most of you could tell some part of such a thrilling tale. Could you tell about the finding of a mysterious chart? Could you tell about a battle or a mutiny or the discovery of a chest? Perhaps most of you could relate some such incident. But could you make a good job of the telling? Would people listen with keen interest and pleasure, or would they be disgusted by the badness of your sentences, by incorrect grammar, or by repeated *and's* and *so's*?

This is the way a seventh-year boy tried to tell the story of Captain Silver's treasure-hunt in *Treasure Island*. It is plain that this boy knew nothing about rest periods between sentences. How do you like the



result as the record of the shorthand-writer shows it? Find out how it *sounds* by reading it aloud.

One morning Silver and his men started out to hunt for the treasure. They were all armed to the teeth, and Silver he had two or three cutlasses, and had muskets hung over his shoulder, and had double-barreled pistols. Well — uh — they — they — er — Jim had a rope tied around his waist, and Silver held the other end in his hand, and they was going up a steep hill, and one of the men gave a cry, and they all thought he had found the treasure, and started to run to where he was, but there was a skeleton. The skeleton was just as straight as he could be, and his hands was up behind his head just as straight as they could be, and they knew that he was an old sailor, because they found a piece of old sailor-cloth, and as they was going up the hill they heard a cry upon the peak, so it said, "Fifteen men on a dead man's chest. Ho, ho, and a bottle of rum." It startled the men, and they wanted to go back, but Silver said he wanted them to go on, and so they went on, and when they got to where the treasure was buried, they looked around there, and they finally found one piece of money, and passed that around to one another, and — uh — uh — they — uh — uh — couldn't find any more, and finally they found out that Ben Gunn had took this treasure and put it in a cave on the side of this hill with two tops.

"Pretty bad," do you say? How much better can you do than this boy did? Suppose you read over again a chapter from one of your favorite adventure stories, and then tell it in your own words. Remember! short, complete sentences, and rest periods between sentences — no *and-uh's* or *so's*. Of course we want better grammar than this boy used, too.

## The Right Forms 6

I KNOW

I KNEW

I HAVE (HAD) KNOWN

1. Did he know his lesson?
2. Yes, he knew it perfectly.
3. How long have you known that man?
4. I have known him for two years.
5. Shouldn't you have known the answer to this problem?
6. I thought I knew the answer, but I found out that it was wrong.
7. Which of you knew the right road?
8. Roy has known it all his life.
9. Do you believe she knew better?
10. She certainly ought to have known better.
11. How could I have known his voice?
12. You should have known his voice.
13. Was it the picture of a man he had known earlier in his life?
14. He said that he would have known that face anywhere in the world.
15. Shouldn't you have known the rules of the game?
16. I thought I knew all the important ones.
17. What if you had not known my name?
18. I have known your name for a long time.
19. How many knew the old song?
20. It was known by two of us.

## LESSON 32

### SENTENCE WORK 8

#### One Verb, and Only One, in a Sentence

In Sentence Work 1, page 17, you separated into sentences a story of a grizzly bear. This lesson gives you the second exercise of that sort, and from now on you are going to have many chances to use what you learn about verbs that make sentences. If you do such work hastily or without caring to train yourself, you will remain lost in the jungle. The pupil who goes ahead on the road to knowledge is the one who keeps thinking, while he does the exercise, "I am going to understand each sentence as I make it. I will put one verb, and only one,\* in each sentence. I am learning how to make good sentences in my writing."

#### EXERCISE

Rewrite the following paragraphs, separating them into sentences. Make your capital letters large and distinct. Be sure to use question marks where they are needed. There should be only one verb to a sentence. Underline each verb.

#### I

Down in the gymnasium the boys refused to stop their wild sport water was splashed from the showers players chased each other with wet towels often they slipped on

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\* This means that the exercises are limited for the present to simple sentences. Complex sentences contain two or more verbs, but these are not dealt with until Sentence Work 36. "Only one verb in a sentence" is a good slogan for the first three-fourths of the book, but the class should realize that it is not a general truth; it is merely a guide for the present.

the wet floor some of them cut themselves on the sharp corners of the stonework but who cared for cuts and bruises hadn't their team won the big football game

## II

Early the following morning Arnold answered the advertisement in person the address of the office was new to him he had never been in that part of the city before in a short time, however, he found the building an elevator carried him swiftly to the twelfth floor there he soon discovered the right office in the waiting room he sat down with five or six other boys

## LESSON 33

## SENTENCE WORK 9

**Nouns: The Secret of How They Will Help**

A person might study nouns for a whole year without improving his sentences a particle. Another person might, in just a few lessons, learn something about nouns that would be a big help in composition. That is what we are going to learn. For the present you will not be told what the study of nouns has to do with sentence-making, but you will begin to find out the secret in Sentence Work 13, page 78.

A noun is a word used as a name. In the account of the water fight above, the nouns are *gymnasium*, *boys*, *sport*, *water*, *showers*, *players*, *towels*, *floor*, *corners*, *stonework*, *cuts*, *bruises*, *team*, *game*. These are called "common nouns." Which ones are "singular"? Which are "plural"?

The name of a person or a place or a time, written

with a capital letter, is called a "proper noun." Examples are *Arnold, Lincoln, Italy, July, Monday*. Animals or trains or ships may have their own names, which are proper nouns: *Fido, Jumbo, Campania, Broadway Limited*.

### EXERCISE

Copy the following sentences, being careful to get them down exactly as they are. Then draw a line under every noun. In each sentence there are just three nouns. Common nouns often have *a* or *an* or *the* in front of them: a large *gymnasium*, an older *brother*, the wet *towels*, a *bruise*.

1. A large dish full of bananas stood on the table.
2. The noise was made by the spring in the trap.
3. After a few minutes I put my gloves into my inside pocket.
4. The fire lighted every corner of the room.
5. Our trip on the canal lasted for several days.
6. A wild mob crowded the platform of the station.
7. There were some buffaloes on an island in the lake.
8. In her childhood she had heard the name of this celebrated magician.
9. Renny drove a terrific liner over my head.
10. Any boy can go to school in America.
11. In April the water was still as cold as ice.
12. That evening the peddler slipped out of the house.
13. Under the next tree were more tracks of rabbits.
14. The hour for the game had now arrived—but where was Tony?
15. In just two days the mechanics completed a beautiful little monoplane.
16. Take a drink of water before breakfast.

17. In the distance he saw the top of the high peak.
18. George likes to sail his new boat on the lake.
19. The inside of the house was more pleasant than the untidy porch.
20. He could see nothing but a blur through the big telescope.

## LESSON 34

### SENTENCE WORK 10

#### Thinking up Nouns

Review Sentence Work 9 for a few minutes. Ask yourself such questions as these: What is a common noun? How can I tell whether a noun is singular or plural? How can I always tell a proper noun when I see it? What sounds natural if placed just before a common noun?

#### EXERCISE I

Now place a sheet of paper before you, write your name at the top, and hold your pencil ready. When the teacher gives the word, begin to write in two columns all the common nouns that you can think of beginning with *b* or with *d*. In two minutes your teacher will call time. Then immediately number the nouns in the columns. See who has the longest list.

#### EXERCISE II

Using the same method as before, see who can write down in two minutes the longest list of proper nouns beginning with *M* or with *J*.

## LESSON 35

### SENTENCE WORK 11

#### Some Words That Are Never Part of a Verb\*

What do you think the verb is in this sentence?

1. It was fun to water the lawn.

Many untrained pupils would say that the verb is "was fun." But you, after a lesson in nouns, can see that *fun* is a noun. It is an utterly different kind of word from a verb. It is not part of the verb at all. The verb is *was*—just plain *was*, all alone.

What do you think the verb is in this sentence?

2. Raymond was unconscious for several minutes.

Untrained pupils suppose that the verb is "was unconscious." But that answer is ridiculous. The verb is *was*—just plain *was*. The word *unconscious* is utterly different from a part of the verb. It describes Raymond and is called an "adjective."

Notice the verbs in the next three sentences.

3. I *am* sorry about your hard luck.
4. We *felt* sure of his success.
5. Gertrude *was* glad of the chance.

---

\* The lesson is about predicate adjectives and nouns, which most pupils tenaciously believe are a part of the verb. It is natural that they should think so, for the predicate words furnish the important information about the subjects. Until a pupil can unfailingly recognize the word that makes a statement (the verb) and can distinguish it from a predicate adjective or noun, his conception of verbs will be hopelessly fuzzy and tangled. His ignorance will permeate all his notions of what a sentence is. Hence this lesson is not a mere grammatical exercise, but is highly important for clear understanding of correct sentences.



You will not be able to advance on the sentence road until you see clearly that words like *sorry* and *sure* and *glad* are not parts of the verb. You must learn to find the whole verb, *and nothing but the verb*.

Now look at the verbs, the italicized words, in the next four sentences.

6. Philip *was telling* about your hard luck.
7. They *had told* us about the detour.
8. Someone *has cut* the vine.
9. We *have seen* the strangest sight.

Learn the sound of a two-word verb. It almost always ends in one of the four ways that you see above—in *ing* or *d* or *t* or *n*. (Sometimes it ends in other letters: *had sung, had gone, had struck*.) Train yourself to have “the feel” of a verb by seeing whether you can make the “ing” and “ed” forms. For instance, it is natural to say *were singing, were doing, were fitting*. But it is absurd to say “were sorrying,” “were suring,” “were gladding.” If one of your classmates used such verbs in a recitation, you would think he was talking like a baby.

Do you care to learn what a verb is? If you are really interested and will give yourself a little practice, you can soon feel that words like *sure* and *glad* are never part of a verb.

Before you do the Exercise, turn back for a minute to Sentence Work 6, page 47, and review the words that only sound like verbs—the “ing” and the “to” words. Be sure not to include any of these in your list of verbs.

## EXERCISE

Write in a column the verbs of the twenty sentences below.

1. By this time the poor dog was dead.
2. The dog had died several hours before this time.
3. Digging through the layer of blue clay was hard.
4. Why should you be angry at him?
5. Probably it will be good for him to do some work in the evenings.
6. Maynard felt weak after standing three hours on the ladder.
7. The water under the willow tree is deep.
8. Has the roof been clean since the heavy rain?
9. The front porch was cleaned thoroughly with a scrubbing-brush.
10. Mr. Payson had been kind enough to give me a good job.
11. Now I can be sure of having a comfortable room to sleep in.
12. There had been dirt in the feed-pipe under the middle burner.
13. Were you glad to see them coming into the lobby?
14. Three nights from now the moon will be full.
15. All the silverware in the closet was bright.
16. At sunset, or shortly afterwards, the western sky will all be red.
17. Miss Shapley was sorry to hear me speaking of "bright" as part of the verb.
18. The persons with apples to sell on all the street-corners were men out of a job.
19. A man five feet high would seem tall among the pigmies.
20. Their hoes were sharpened with files.

## LESSON 36

### SENTENCE WORK 12

#### Other Words That Are Never Part of a Verb

The word *not* (as you have learned in two previous lessons) is frequently after a verb or between the parts of it.

1. I *am* not quite so well today.
2. He *will* not *receive* my letter till Friday.

The abbreviation of *not*, *n't*, is often used in the same way and is written solid with the verb — thus:

3. We *weren't* sure of it.
4. She *couldn't* see me.

The verbs are *were* and *could* see; *not* and *n't* are never a part of verbs.

Words like *well*, *fast*, *hard*, etc., which describe verbs, are never a part of them.

5. *Can* you *see* well with your new glasses?
6. Vincent *ran* fast, but not fast enough.
7. Everybody *worked* hard that afternoon.

Another kind of word that is never part of a verb may be seen in the sentences on the top of the next page. Notice that in each sentence the whole verb is italicized, and that the little word which follows it is not a part of it.

8. *Were* you *looking* at me?
9. He *felt* in every pocket.
10. When *will* this elevator *go* up?
11. What *are* you *standing* on?
12. I *am* not *going* to school today.

The words *at*, *in*, *up*, *on*, and *to* are not parts of the verbs.

If you knew how many pupils in high schools are confused about sentences because they never learned to find "the whole verb and nothing but the verb," you would feel like trying to make a perfect mark in the Exercise of this lesson. When you know all about the words that are never part of a verb, you have passed a mile-post on the road to correct sentences.

In the Exercise are some of the "ing" and "to" words that are not verbs. Also there are some of the "adjectives" that we learned to avoid in Sentence Work 11 — such as *glad*, *sure*, *hard*, *good*.

### EXERCISE

Write in a column the verbs of the twenty sentences below.

1. Weren't you looking into a jeweler's window?
2. It would be hard to answer such a question.
3. The people in the front rows ought not to stand up for every play.
4. I was just getting off the rear platform then.
5. About two hours later I walked by the very same place again.
6. Wishing to find out the cause of the excitement, I ran up the alley.

7. I wasn't thinking of any such thing.
8. After one minute of that driving rain the water was running in under the door.
9. Maggie was at home the whole evening.
10. We stood very still, hoping to see more of the squirrel's antics.
11. The bright case of that watch is gilt, not gold.
12. Theodore sat down on the top step.
13. The dog's front paws reached to the branch below the frightened kitten.
14. Pretty soon we are going on to a different kind of grammar work.
15. The saw didn't seem sharp to the carpenter.
16. The watch-maker worked with a powerful lens in front of his left eye.
17. Why wouldn't he jump from a window so near the ground?
18. Tomorrow morning we will walk over to the abandoned mill.
19. Mr. Ames walked past me without seeing me.
20. The kingfisher lived under the edge of the bank.

## LESSON 37

### SPELLING 7

#### **Adding *s*; keeping *At* and *In* Separate**

Have you ever noticed how an *s* is put at the end of a verb like *sell* or *burn*? It is a fact—strange as it sounds—that many young people never have noticed with their eyes wide open. They have dreamed a form and have written their dream. The

fact is that *s* is put on all alone, squarely against the end of the verb.

sells      burns      rolls      turns      shows

It is just the same with *risks* or *basks* or *masks*. It is just the same with the verb *ask*.

She *asks* if I am sure I can spell *grammar*.

There is another very common way of putting an *s* on a word directly — without any other letter or any helping mark.

its      hers      ours      yours      theirs

Make good note of *its*, which is ten times as common as the other four put together.

1. Put each book back in *its* place.
2. The fault is *ours*, not *hers*.

You have heard about *all right*. It is two separate words. Study the following phrases which must always be written as two words.

at last      at all      in fact      in spite

1. *In spite* of his cleverness we caught him *at last*.
2. *In fact* I couldn't see it *at all*.

Some of your classmates may not, in all the rest of the year, master every word of this lesson. Even if

the teacher keeps reminding them and urging them to be more careful, they will fail every now and then. Resolve to kill your bad habits.

rolls	turns	shows	asks	
its	hers	ours	yours	theirs
at last	at all	in fact	in spite	

### EXERCISE

For each of the following pairs of words write a sentence not less than ten words long containing both words: *at last* and *hers*, *its* and *in spite*, *asks* and *theirs*, *at all* and *ours*, *yours* and *in fact*.

## LESSON 38

### SENTENCE WORK 13

#### Using Nouns as Subjects

In Sentence Work 9, page 68, you were told that there was a secret about studying nouns. You can catch a glimpse of the secret in this lesson. When a verb is used to make a statement about a noun, *the result is a sentence*. Many pupils go clear on through high school without ever knowing that! You can imagine how lost they are in the jungle of words.

Suppose that the noun *doctor* is written on the board. Now put a verb with it.

1. The doctor came.

You have made a complete statement, a sentence,

which ought to begin with a capital letter and end with a period. That fact is not understood by many pupils in the upper years of high school. They don't know any better than to use *a comma* after the sentence, and then go ahead with *a small letter* to write the next sentence. If you can begin in this lesson to learn when you have reached the end of a complete sentence, you will be saving yourself a great deal of trouble all the rest of your life.

Look at another case of putting a verb with a noun. Suppose that you write the noun *bricks* on the board, and then put with them some other words to show what bricks you mean — thus:

2. the hard, yellow *bricks* in the hearth

The words are only a fragment of a sentence, because there is no verb among them. If you put a verb and a few other words after them, you will make a complete sentence that ought to begin with a capital letter and end with a period:

3. The hard, yellow *bricks* in the hearth *are* more expensive than red ones.

That is a complete sentence, which must end with a period.

When a noun is combined with a verb in this way, it is called the "subject" of the verb. The reason for studying nouns is to learn about *subjects of verbs*.

Until we know about subjects, we cannot know what a sentence is.



## EXERCISE

Make the following fragments into sentences by copying them on a sheet of paper and writing after them groups of at least five words, each group containing a verb. Draw a double line under each verb. The word that is printed in italics will be the subject of your verb.

1. The *goat* on the rock
2. The *firecracker* with the longest fuse
3. The *weight* of the fish
4. My little brother's funny *antics*
5. The *man* in the dark suit
6. The little *book* with the brown cover
7. The second *door* to your left
8. The *heroine* of the story
9. The tenth *line* on page 51
10. The *basket* with the broken handle
11. The *story* about the giant and the dwarf
12. Your own *bicycle*
13. Their first *excursion* into the swamps at night
14. The maroon *car* with the cracked windshield
15. Those tall *buildings* on the other side of the park
16. A *story* starting with a mysterious murder
17. The last three or four *potatoes* in the bottom of the bin
18. *Water* with a green scum on the top of it
19. The *umbrella* with the carved ivory handle
20. His earlier *trips* to the Art Museum

## The Right Forms 7

I WRITE

I WROTE

I HAVE (HAD) WRITTEN

1. Has Herbert written the letter?
2. I think he must have written it by this time.
3. How recently have you written to your mother?
4. I haven't written since last week.
5. Oughtn't you to have written to your sister more often?
6. I wrote every day at first, but I haven't written so often lately.
7. Couldn't you have written more plainly?
8. I could have written much better if I had had a better pen.
9. How many stories has he written?
10. He told me he had written five.
11. Where have you written the title?
12. I wrote it on the first line.
13. Has she written on both sides of the paper?
14. She says she has written on only one side.
15. Have you written down the telephone number I gave you?
16. I wrote it down, but I lost the paper.
17. Hasn't he written with a pencil?
18. No, he has written with a pen this time.
19. Isn't Franklin writing more plainly than he did last term?
20. Yes, he has written more plainly all the time.



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A CANOEING LESSON

## LESSON 39

### WRITTEN COMPOSITION 3

#### How to Begin a Story

Study the portion of a story that comes next. The sentences are all right, and the words are properly spelled. Yet there is something very bad about the first paragraph. As you read, see if you can decide what is wrong.

One morning last July we decided to take a trip up to Rossburg. We packed our baskets with lunch, dug some worms, and hunted up our fishing-tackle. It took us quite a while to get ready to start, for we wanted to be sure to take everything needed for a day of fun. Finally, about nine o'clock, everything was ready, and we started out.

As we went along, we were enjoying the fresh morning air and thinking that we had left all our troubles behind. My father was sitting in the stern of the boat, and brother Roy and I were rowing. When we got almost around the big bend three miles above town, Tige put his paws up on the side of the boat and commenced to whine. Then my father said, "What on earth is that thing floating there by the bank?"

It is easy to see that this story begins in the wrong way. The first paragraph simply bores us. Nobody cares about the preparations for a trip, the digging of worms, or the packing of lunches. Worse than this is the fact that the first paragraph fails to tell us who is going or how the party is to travel. No one can get a picture of "we." You cannot tell whether "we"

means a dozen girls, or four boys, or a boy and his parents. Then when you read "we started out," you have no idea how "we" were traveling. Probably you thought that the party was riding in an automobile until suddenly, in the second paragraph, you found that "we" were rowing in a boat. Soon you learned just as suddenly that there were three persons in the party. In the next sentence you were told that Tige — no doubt a dog of some kind — was also in the boat, and you had to change the picture that had been formed in your mind. Not until the last sentence do you get the situation in mind and strike something that promises to be interesting.

Of course, this is a stupid way to begin a story. The first paragraph should catch the reader's interest at once by showing him that there is going to be some action. It should do this by telling us what the situation is and who the characters are.

### EXERCISE

Did you ever get into trouble? Did it seem pretty serious at the time? Perhaps you were a little child then, and the affair would seem only a laughing matter now. But if it seemed important at the time, that is enough. Write a story about it. Make three paragraphs. Let the first show us the persons and the situation in which they are, and also give a hint of action to come. In the second paragraph, build up the story. In the third tell how it came out. *Don't forget what you have learned about the form in which a composition must be written.* It may be wise, just to be on the safe side, to review pages 26-32.

## LESSON 40

### PUNCTUATION 3

#### Nouns of Address; *Yes* and *No*

In Lesson 38 you learned about nouns as subjects. See if you can tell what the subject of the verb is in the following sentence:

1. Floyd is the tank full?

As you begin to read, you suppose that *Floyd* is the subject; then you find another noun, *tank*; then you are puzzled; finally you see that *tank* must be the subject of *is*, and that *Floyd* is the name of the boy who is being spoken to. The boy's name is not connected with the verb, but is simply a kind of signal for his attention. He is being spoken to — that is, he is being “addressed” by his name. Since any “noun of address” is detached from the meaning of the sentence, it ought to be set off by a comma.

2. *Floyd*, is the tank full?
3. Shall we let down the curtain, *sir*?

Of course a noun of address must be set off by *two* commas if it comes inside the sentence.

4. I was thinking, *Mabel*, that you ought to go early.

With nouns of address we often use *yes* or *no*. These words usually come at the beginning of a sentence. There should always be a comma after them.

5. Yes, the seats are vacant now.
6. No, ma'am, there is nothing to pay.

**EXERCISE**

Write the following sentences on a sheet of paper, putting in the commas that are needed for *yes*, *no*, and nouns of address. Do not use commas for any reasons except those that you have learned in this lesson. Put a period or a question mark at the end of every sentence.

1. Yes the shoes fit pretty well
2. No I don't like the looks of a green washbowl
3. Mother is there some milk in the icebox
4. It may be Dad that there is a leak in the pipe
5. Will you help me a minute Arthur
6. No Dorothy I haven't heard of any such thing
7. Yes sir they did
8. No there is no need of any more
9. No rain has fallen for over three weeks
10. Yes you may go Willard if you will be back before ten
11. Did you notice the tuft of white on the side of her hat
12. Yes Elsie I noticed it
13. No Bob I can't allow it
14. No one in the class could tell her any reason for a comma
15. Frances has the mail come
16. Chester has the tickets in his pocket
17. But my dear fellow have you thought how much they will cost
18. Perhaps you hadn't thought of that Alberta
19. Yes Preston I know all about it
20. Please come here Douglas and see if you can get the cover off



## LESSON 41

### WRITTEN COMPOSITION 4

#### Increasing the Interest in a Story

The story that follows was told by an old settler named George Samson. His language has been changed a little and his sentences made better, for he was not an educated man. He never had a chance to go to school except for a few weeks in the winter when he was not needed on the farm. In all, he did not have more than two years of schooling in his life. Yet the story as you see it printed below is very little different from the story as he told it.

#### Waiting for a Panther

During the fall of 1880, when I was sixteen years old, the report passed about the neighborhood that a panther was haunting the woods of the county. Nobody had seen it, but a hunter had found its huge footprints, and several farmers living near the timber said that they had heard its wailing cry in the night. Of course we boys boasted that we were not afraid, and we planned to take our dogs and guns in search of the beast. But the autumn farm work kept us too busy for a hunt.

One night after supper I started to walk to the village grocery store, which was nearly two miles down the road from our farm. Though the moon glimmered faintly behind the clouds, the tree-shaded road was pretty dark. I was hurrying along, and had just entered a strip of road that was more densely shaded by woods than the rest, when I chanced to glance back. As I did so, I saw something following my footsteps down the road!



Instantly I remembered the panther. I had no gun, and the village was at least half a mile away. Realizing that I could not escape by running, I drew and opened my pocket-knife, and stood rooted to the spot in a cold agony of dread. The creature, which appeared to be about as tall as a good-sized dog, stopped about twenty yards from me, and crouched flat in the road. Then it began slowly to creep nearer. I tried to shout, but only a sort of grunt came from my throat. Gripping my little knife, I stood and waited, desperately afraid.

Flattened close to the ground, the beast crept nearer. Suddenly it stopped, and seemed to gather itself for a spring. I shut my teeth together, raised my little weapon, and prepared to sell my life as dearly as possible. Then, with a leap and a bound, it was upon me, with its mouth right in my face — my pet shepherd dog, Major!

This story has a good first paragraph. It tells all that you need to know of "what this story is going to be about." It also interests you at the start, for the very first sentence makes it plain that something thrilling is going to happen. The very word "panther" almost makes us catch our breath, and we are anxious to read the rest and see what follows.

The second and third paragraphs build the story rapidly up to the most exciting place. Have you noticed how the reader's interest rises higher and higher with each sentence? And this rising interest continues almost to the last word of the last paragraph. You can imagine how the two boys who listened while the old man told his tale held their breath as he approached the end, and what a gasp

of astonishment and relief they gave when he spoke the last words.

This story follows exactly the plan explained on page 84, except that it has four paragraphs instead of three. Your own stories will usually be a little shorter, and you will do well for the present to hold to the three-paragraph plan. You can work for a good beginning, with the persons and situation plainly given, and a promise that things are going to happen. You can build up the interest in the second and third paragraphs. In the third, too, you can bring in the "climax," or most important point, and then stop. There is no need to go on after that. Nobody cares whether George Samson went on to the store and bought fifty cents worth of sugar and a bone for his dog.

Do you know a true story of pioneer days? Have you ever been told of an incident that happened to your grandfather, your uncle, or your father? Or, if your parents came to America from Europe, can you remember a story that one of them has told you about happenings in the old home across the sea?

Think of such a story. It may not be as exciting as the panther story. It may be funny instead, or it may be sad. No matter which of these kinds it is, plan it out carefully, and then write it in your own words. Take pains with your sentences and paragraphs. Then, when you are through, check up to make sure that you have not misspelled any of the words that have appeared in your spelling lessons.

## LESSON 42

### SENTENCE WORK 14

#### Pronouns, Which Are Like Nouns

In Sentence Work 13, page 78, you were told that you could never understand what a sentence is until you knew about nouns. In this lesson we shall study a kind of word that is like a noun, and we study it for the same big reason that you saw in Sentence Work 13—so that we may learn when we have made a complete sentence by using a verb with a subject.

A word that is used in place of a noun is called a *pronoun*. Pronouns are very convenient words, and we use a great many of them. When a boy named John is speaking, for instance, he does not say "John can't go to the movie tonight, because John has to get John's arithmetic lesson." Instead of this he uses the pronouns *I* and *my*: "*I* can't go to the movie tonight, because *I* have to get *my* arithmetic lesson."

When we have been speaking about people, we do not continue to repeat names; we use such pronouns as *he* or *she* or *they*, *his* or *hers* or *theirs*. Instead of saying "Ben took Ben's lunch along when Ben went to work" we say "Ben took *his* lunch along when *he* went to work." For a thing that has been named, like a house or a chair or a cushion, we use the pronoun *it*: "I shall bring a magazine for you if you want *it*."

## EXERCISE I

Copy the following sentences. Then cross out all the nouns for which you can use pronouns. Above each noun that you cross out write a pronoun that will show clearly what it refers to. Make each sentence sound natural.

1. Mrs. Stafford told Alvin that Alvin ought to mow the lawn.

2. We showed Rover Rover's new collar, and Rover seemed to appreciate the collar.

3. Carl said that Carl liked Carl's old pen better than the new pen that Carl had received from Carl's mother at Christmas.

4. If the man succeeds in getting the old car started, the man will take you to town in the car immediately after dinner.

5. Does Frank think that Frank is the best runner in town?

6. If Harvey feels better this morning, Harvey can take Harvey's big brother's lunch to his big brother at the mill.

7. Mr. Jacobs calls the roan cow "Pet," and Mr. Jacobs thinks more of "Pet" than of any other animal Mr. Jacobs owns.

8. Before the bell in the old schoolhouse was broken, the bell used to call us to school every day.

9. Hal solemnly promised Hal's mother that Hal would never disobey Mother in that way again as long as Hal lived.

10. Micky had been eating jam, and the jam was so badly smeared over Micky's face that Micky looked frightful.

## EXERCISE II

Prepare to read the following sentences aloud, using pronouns in place of the repeated nouns.

1. Mrs. Allen asked Paul to see if Paul could get a calendar for Mrs. Allen, as Mrs. Allen needed it to hang on Mrs. Allen's kitchen wall.

2. I asked Elizabeth what Elizabeth would do if Elizabeth were told that Elizabeth had inherited a million dollars.

3. If that woman would spend less time gossiping about that woman's neighbors, that woman might keep that woman's house a little cleaner.

4. The Indian trimmed off the rough edges of the piece of leather and then rubbed oil into the piece of leather and worked the piece of leather between the Indian's hands.

5. Though Walter could scarcely read by the oil lamp at first, Walter soon got used to the oil lamp.

6. Didn't Miss Sims instruct Fred as to what Miss Sims wanted Fred to do with the dead leaves?

7. Lela asked Alfred to bring some needles from the store for Lela when Alfred came home from work.

8. George says that George's little plane will fly farther than George's big plane.

9. The big girl told the twins that the big girl had something for the twins in the box she was carrying.

10. The fairy told Gretchen that if Gretchen kept the ring on Gretchen's finger all the time Gretchen would have good luck with everything Gretchen attempted.

## LESSON 43

### SENTENCE WORK 15. FINDING PRONOUNS

#### EXERCISE I

Write on a slip of paper the numbers from 1 to 20. Copy down all the pronouns you can find in the following sentences. If you are sure that a sentence contains no pronouns, write "none" after the number of that sentence. But be sure!

1. Give them dry bread, with no butter on it.
2. It looks good to me.
3. They think the rent is too high.
4. She never likes to answer the telephone.
5. He told me about your accident.
6. For speed and accuracy with a revolver no man  
in Kansas City was the equal of Bill Hickok.
7. You mustn't mind our little joke.
8. Stand right here between Father and me.
9. He thought you were inquiring about Jim and me.
10. They gave us our choice of seats in the front row.
11. When you have read this clipping, throw it away.
12. I suppose we ought to speak to them.
13. Your books are not in their right place.
14. As soon as Grover heard my shout, he ran to me.
15. Miss Archer said she would not give him a cent.
16. The cafeteria is not paying its expenses.
17. The man was nervously twisting his watch-chain.
18. The reason for giving away so many tickets was  
never explained by the manager.
19. There was a special assembly that morning, and  
Louis was invited to sit on the platform with the teachers.
20. If Mrs. Parsons had only told us her reason, we  
should have been glad to subscribe.

## EXERCISE II

Follow the directions of Exercise I for the twenty sentences below. Try for a perfect score. You will not learn much unless you make your best effort.

1. Suppose we stroll in and see how we like the game.
2. I think he has forgotten me.
3. They never learned the name of it.
4. She often inquires about Fred and his sister.
5. Don't you think he will pay us for it?
6. The dog's name was Dane—given to him, no doubt, because he was a Great Dane.
7. Never in my life have I seen a man so scared.
8. The officer told her she would have to wait.
9. The whole football squad had gathered in the dressing-room, and was sitting dumbly there, listening to the coach's hard words.
10. The furniture in the new breakfast nook had now lost a good deal of its shine.
11. Make sure of the number on the license-plate before you leave him.
12. A man's shyness often makes him seem proud.
13. Your overcoat cost more than my car.
14. Your car cost more than mine.
15. Do you think our car is better-looking than theirs?
16. Now comes the season for rain, sleet, ice, snow, slippery streets, and all the evils of winter weather.
17. Give them their pay and let them go.
18. The Michigan team had been so successful that we were now on our five-yard line.
19. When the knob at the left is turned to the right, it brings out the high notes better.
20. May I put his sweater in the locker where you keep your gymnasium clothes?



## LESSON 44

### SENTENCE WORK 16

#### Using Pronouns as Subjects

In Sentence Work 13, page 78, you supplied verbs for some subjects that were given in the Exercise. In this lesson you will supply *both* verbs and subjects to form complete sentences.

Here is an illustration of what you will have to do. Put on the board a group of words like

on the front of his house.

You can guess that "his" refers to a pronoun "he" in the first part of the sentence as it was when it was complete. You can supply *he* and a verb and some other words to make the sentence interesting:

*He was putting* up a red and green sign on the front of his house.

The pronoun *he* is now the subject of the verb *was putting*. This verb and its subject form a complete sentence that must begin with a capital letter and end with a period.

Probably two-thirds of all the millions of "sentence-errors" made every month in American schools are caused by the ignorance of pupils about pronouns that are the subjects of verbs. Ignorant pupils write a complete sentence with a noun and a verb—like "*Mr. Bowman was attracting* a great deal of attention that morning." Then, after this complete sen-



tence, they put another complete sentence made with a pronoun and a verb—like “He was putting up a red and green sign.” But they have never noticed that “He was putting” forms a separate sentence. So they heedlessly use a comma after the first sentence, begin the *he* with a small letter, and thus make the most childish of all mistakes in composition, a “sentence-error.”

While you do the Exercise, keep thinking constantly: “This work ought to train me to avoid sentence-errors.”

### EXERCISE

Make complete sentences by placing some pronoun and a verb (with any other words you like) before each of the following fragments of sentences. When you have finished writing the sentences, make a little circle around each pronoun that is given below, and draw a line joining it with the pronoun that you have supplied.

1. with his flashlight.
2. back to our cabin.
3. the box of matches he had lost.
4. why we were going to the city.
5. me a drink of cool water.
6. in their new motor-boat.
7. if he can find time.
8. on their way to school.
9. before it reaches the harbor.
10. while you are waiting for dinner.
11. as if he had been expecting them.

12. if you care to keep it.
13. after he has become tired of it.
14. in their own yard.
15. to the best of my ability.
16. the air-rifle he traded for a camera.
17. his hat down over his eyes.
18. the book you gave him for his last birthday.
19. why they didn't employ him.
20. when she asked him to buy it.

## LESSON 45

### SPELLING 8

#### Reviewing the Danger Points

Review carefully—as if it were a new, difficult lesson—all that is said in Spelling 3, page 19.

#### EXERCISE

Prepare to recite orally on this topic: "How I can remember the right form of a word that has troubled me." You must think of some word that you once used to misspell, and must think of some other similar word with which you might put it. For example, an oral recitation might be: "Sometimes I have trouble with the word *coarse*—as in 'coarse cloth, coarse thread.' This ought to be spelled c-o-a-r-s-e. A word like this is h-o-a-r-s-e. If I had made up a sentence that had *hoarse* and *coarse* in it, I might have broken up the bad habit. I could have said, 'Put a *coarse* cloth around my *hoarse* throat.'"

## LESSON 46

### DICTIONARY 3

#### Accented Syllables Explained

When we pronounce a word of more than one syllable, we speak part of it with more force than the rest. For instance, when we say the word *happen*, we speak the first part with more force than the last part; we “accent” the first syllable. A dictionary shows us which syllable of a word to accent by means of a little mark after that syllable, like this: hap’pen; o-bey’. If you will practice the pronunciation of these two words a few times, you will realize clearly what the accent is. How would *happen* be sounded if the accent were placed on the second syllable instead of the first? Try it that way. Then say *obey* with the accent on the first syllable.

In a long word which has more than one accented syllable one of the syllables will be followed by a heavy accent mark. Notice the word cau’li-flow’er, and pronounce it several times. The heavy mark is said to show the “primary” accent, which is strong and emphatic. The lighter mark shows a slight or “secondary” accent. Some dictionaries indicate the secondary accent with two marks, as cau’li-flow”er.

#### EXERCISE I

Copy the twenty familiar words on the next page, and place accent marks after the proper syllables.

- |              |                     |
|--------------|---------------------|
| 1. un-der    | 11. com-plain-ing   |
| 2. wis-dom   | 12. prov-i-dence    |
| 3. mas-ter   | 13. sur-round-ing   |
| 4. be-side   | 14. ex-er-cise      |
| 5. wire-less | 15. o-ver-alls      |
| 6. de-pend   | 16. de-bat-er       |
| 7. al-ways   | 17. cal-en-dar      |
| 8. dis-tress | 18. for-give-ness   |
| 9. o-blige   | 19. ex-hi-bi-tion   |
| 10. sure-ly  | 20. sen-si-bil-i-ty |

### EXERCISE II

Look up in a dictionary the words in Dictionary 2, page 57, or as many of them as your teacher directs. Copy the words, with all the marks of pronunciation. Then practice pronouncing them, being sure to pronounce every syllable correctly.

## LESSON 47

### DICTIONARY 4. PRONOUNCING ACCENTED SYLLABLES

#### EXERCISE

Copy the words that follow, putting accent marks after the proper syllables. Consult a dictionary whenever you are not quite sure. Then practice pronouncing the words as you have marked them.

- |                        |                        |
|------------------------|------------------------|
| 1. ac-ci-den-tal-ly    | 6. in-spi-ra-tion-al   |
| 2. an-i-mat-ed         | 7. in-vol-un-ta-ry     |
| 3. com-pas-sion-ate-ly | 8. su-per-vi-sor       |
| 4. con-grat-u-la-tion  | 9. sup-ple-men-ta-ry   |
| 5. em-bar-rass-ment    | 10. su-per-in-tend-ent |

## LESSON 48

### WRITTEN COMPOSITION 5

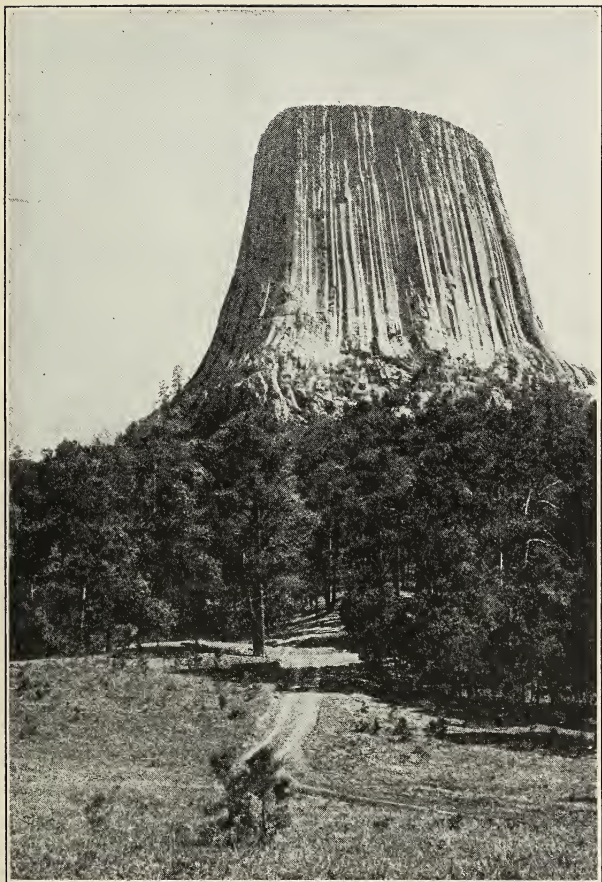
#### **The Devil's Tower**

Look at the picture on the next page and note the peculiar mass of rock, towering up twelve hundred eighty feet above the plain. It is named the Devil's Tower because of its uncanny appearance. Nowhere else in the world is there a stranger rock formation. It is situated on the Custer Battlefield Highway, between Sundance and Moorcroft, Wyoming.

Scientists think that this curious tower of rock is the "core" of a very ancient volcano. They believe that the molten substance in the center of the active volcano cooled into a rock much harder than the surrounding parts. Then, through thousands of years, the softer outer portions of the mountain were entirely worn away by wind and weather, leaving the solid core as we now see it.

To the Indians this strange tower was an object of wonder and reverence. They believed that thunder was caused by the thunder god beating his mighty drum on top of the rock. The Indian story of how the tower came into existence is as follows:

One day three Indian maidens who had gone some distance from the village to gather flowers were chased by three huge bears. To escape they climbed on top of a large rock. The bears started to climb up after them. The gods, seeing that the maidens were about to be taken,



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## THE DEVIL'S TOWER

caused the rock to grow up out of the ground. The higher the bears climbed, the higher the rock grew. At last the bears, becoming exhausted, fell to their death on the rocks below. The maidens then made chains from the flowers which they had gathered, and lowered themselves to the ground. The rock upon which the maidens took refuge is today the Devil's Tower, and the marks made by the bears' claws can still be seen on its steep sides.

Another interesting story is told about the Devil's Tower. It is said that somewhere about it is the opening of a large cave. During recent years a number of people have searched for it, but without success. Yet there is a man living not far from the spot who says that he once found the cave and entered it. He says that he found there the bones of many animals of different sorts and some human skeletons. How would you like to explore such a place?

Can you imagine yourself trying to climb up the sides of this tremendous cone? How do you think you would feel if you really managed to get on top of it and then did not know how to come down again? If you notice how tiny the large trees that stand on the left-hand side seem, and realize the vast height of the peak, you will probably shiver and decide that you wouldn't care to make the attempt.

Yet a few years ago a party of boys did actually climb to the top of the Devil's Tower. Somehow, by building rude ladders supported by sticks thrust into the crevices, they managed to arrive upon the great platform, far above the level. And then, when they



decided to come down again, they were unable to find the topmost ladder! Nobody knew they were up there. What do you suppose happened?

Now we have an opportunity to select from several composition subjects. Pick the one you like best.

1. Write a short story, beginning with the decision of the boys to start down. Write in the first person. Try to imagine that you are really up there, and tell the feelings which you would have. Use direct quotations in the conversation. See what your imagination and ingenuity can do. Think about entertaining your classmates.

2. Imagining that you are a man named "Beartracks Davis," tell of your discoveries in the cave.

3. Write a short story about an imaginary search for the mysterious cavern. Make every detail seem as real and natural as you possibly can.

4. Write the Indian legend in verse such as Longfellow uses for the many similar legends that he tells in *Hiawatha*. Before beginning to write, it will be a good plan for you to read a few pages of *Hiawatha* to recall the swing of the lines and the sort of language the poet uses. You might start out in some such fashion as,

Once three lovely Indian maidens,  
Daughters of the chief Watosá,  
Left their father's lofty wigwam,  
Wandered from the tribal village—



## LESSON 49

### WRITTEN COMPOSITION 6

#### Stop When You Reach the End

Read this three-paragraph story, and see whether you would call it a good one.

#### The Third Trap

On Friday afternoon I had set three traps for muskrats along the creek that emptied into the river about two miles below Uncle Rob's farmhouse. Now it was Saturday morning. As I trotted along the bank, I could feel my heart beating with excitement. How I did hope that I might be lucky! Yet I was afraid that there might not be anything in any of my traps.

When I reached the spot where I had set the first trap, I crept up on my hands and knees and peeped over the bank. There it was, under the shallow water, near the edge, just as I had set it. I was a little disappointed, but I did not lose hope. Soon I reached the second trap. Like the first one, it was undisturbed. My heart sank down into my shoes, and I began to feel that trapping was pretty poor sport, after all.

Soon I had come to the place where my third and last trap was set. With hope and fear, I tiptoed up to the reeds at the edge of the water. What if this one, too, should be empty? Oh, if only I could catch one! Hardly daring to breathe, I looked into the water, and there, perfectly dead, and seeming to be standing on his head in the water, was a monstrous big brown muskrat!

Like the panther story, this account of a boy's adventure begins without wasting any words; and when it reaches the end, it stops. Suppose the writer had gone on like this: "I took him out of the trap and set it again, for I hoped to catch another the next day. Then I started for home, and went as fast as I could go. I reached the house tired and hungry, and I surely enjoyed Aunt Emma's magnificent bacon and eggs."

While all this may be true, it certainly doesn't belong in this story. It is tacked on after the real ending. Nobody has the least bit of interest in it. It spoils the whole effect of the story. In your own stories, whether they are oral or written, always stop right after the point of highest interest. Don't drag in anything about the trip home or your appetite for supper.

### EXERCISE

Plan and write a three-paragraph story about a prank or practical joke. You may decide to use an experience connected with Halloween. Make the composition perfect in form. Get an interest-catching start. Avoid *and* and *so* as much as you can. When the story is done, stop.

## LESSON 50

### SPELLING 9

#### Put Similar Words Together

Always try to think of similar words in a group together. Suppose someone keeps making mistakes with *lose*. He must not say anything to himself about the wrong form that his mind dreamed when he was a child. He must look hard at the single *o*, must think "just one *o*," and must hunt for another similar word to go with it. *Move* is a good one, for it has only one *o* and has the same vowel sound. Another one is *prove*. Think of "lose, move, and prove." A group of three like that is a strong anti-septic; it kills the misspelling germs.

Did you ever have the wrong habit with *paid*? If so, it is probably still in your system and breaks out once in a while. You must kill the germ. One good antiseptic is *laid*, which has the same *ai* and the same sound. Another is *said*. Think of "laid, paid, and said" together; then you can spell all three.

Perhaps you are sometimes in doubt about *already*. If you let yourself think of the wrong form, or if you try to think how *already* is different from some word that has two *l*'s, your mind will be confused. You must find other similar words that begin with *al*. There are three others: *almost*, *altogether*, *always*. (Do you notice that *altogether* is one solid word, with no break, no hyphen — nothing but the ten letters?) You might make the following picture of the words in your mind:

$$al + \begin{cases} \text{most} \\ \text{ready} \\ \text{together} \\ \text{ways} \end{cases}$$

Then if you learn, so that you can rattle them off quickly, in alphabetical order, "almost, already, altogether, always," you may perhaps escape mistakes in future with "the solid *al* words."

This lesson shows you groups of words:

lose move prove

laid paid said

almost already altogether always

### EXERCISE

On a slip of paper jot down a list of the ten words in those three groups. Now write a short composition about anything you like — some funny anecdote or dialogue or nonsense story. In the first sentence use the word *lose*, underline it, and cross it off your list. In the second sentence use any one of the nine other words, underline it, and cross it off the list. Keep on in this way until you have put all ten words into sentences. If you find it easier to carry on your story by writing some sentences that do not contain any word of the lesson, you may do so.

While you make up the sentences, keep thinking of the big truth about spelling: "I must form a habit of always writing these words correctly in my own compositions."

## The Right Forms 8

I EAT

I ATE

I HAVE (HAD) EATEN

1. We ate our lunch.
2. Who ate the cake?
3. I ate some of it.
4. The horse has eaten his hay.
5. Has he eaten any oats?
6. Billy ate too much pie.
7. He shouldn't have eaten so much.
8. He had eaten his supper.
9. The bear had eaten all the honey.
10. The rat ate a hole in the door.
11. Has she eaten the orange I gave her?
12. He might have eaten more potatoes.
13. Who ate the last apple?
14. Somebody must have eaten it.
15. You probably ate it yourself.
16. He has always eaten too fast.
17. The canary has not eaten enough food for several days.
18. John may have eaten his lunch earlier than usual today.
19. The rabbits had eaten all the lettuce that we left in the box.
20. We ate the contents of our basket in the park this afternoon.

## LESSON 51

### ORAL COMPOSITION 8

#### Poor *And*!

*And* is a good and useful little word. It is a shame the way some pupils abuse him and try to work him to death. They don't mean to be cruel. They simply have the bad habit that was mentioned on page 2, and don't know how to break it up. We have now found out that we can help ourselves to overcome this habit by putting in a rest-period after we have finished a statement, and while we are getting ready to begin another. Some of us, too, may have found it advisable to practice deep breathing.

But, besides this abuse of *and* by using him to hook sentences together when they ought to be left apart, many young people force him to do all kinds of work *inside* sentences, work that he was never intended to do at all. There are plenty of other words ready and willing to do their share. They can often perform a certain task much better than poor overworked *and* can do it.

During your next two years in school you are going to learn many ways of improving sentences by not depending on *and*. All the grammar that you will study has that purpose—to make you so familiar with sentence-parts that you can speak and write without constantly dragging in the childish *and*. Later in this book you will learn something about the “phrases” and “clauses” which can be

used to prevent so much *and* in your style. But you can do something in this line without waiting to understand all about it. For instance, you could find a way to get rid of *and* in this sentence: "I was afraid to leave Margaret alone, *and* I knew that I ought to go for a doctor." Suppose that you could earn a dollar by finding, within one minute, some way to use *though* instead of *and*. In about twenty seconds you could think how to manage it: "*Though* I knew that I ought to go for the doctor, I was afraid to leave Margaret alone."

Some other words that will help us to do without *and* are

as	who	when	although
as soon as	which	after	before
because	where	for	while

You can find other words of this kind if you hunt for them.

### EXERCISE

Make the sentences better by giving *and* a vacation whenever you can spare him. Sometimes you will decide to change the positions of parts of a sentence. The words in parentheses after the sentences will give you the hints if you don't think of better ways yourself.

1. Dunstan went out of the house, and Silas soon returned. (soon after Dunstan went)

2. I liked her, and she was not quite fair in her treatment of me. (even if she)

3. He is working every day this summer, and he never worked steadily before. (although)

4. I want to keep my hat as nice as new, and Mother worked almost a whole day trimming it. (because)

5. I didn't get my history lesson last night, and right after dinner my uncle and my cousin came over. (for)

6. The tall, lank woman rose to greet us, and she seemed to go up like an extension ladder. (when the tall)

7. One of the slats was broken, and the rat had crawled into the chicken-pen there. (Put "where one of the" after "chicken-pen.")

8. I told him he must be careful in sliding down off the load, and he had a pitchfork in his hand. (when he had)

9. I heard her singing a song, and she was singing while she worked. (while she was)

10. The yellow-hammer kept tapping on the different parts of the slate roof, and he was evidently used to wooden shingles. (yellow-hammer, which was)

11. Someone complained to the police about the weeds on Mr. Baker's lot, and a policeman told Mr. Baker that he must cut them. (after)

12. He dropped his cartridge in the snow, and he had to hunt for it, and the rabbit ran away. (while he was hunting . . . which he had dropped)

13. I thought I could get a job there, and Jim is working there, and he is a good friend of mine. (because, who)

14. We went home, and we washed and dressed at once, and we wanted to go to the show. (after, because)

15. He had to stay away from school yesterday, and he was ill, and he is all right today. (though he had, because)

16. It would be dark before long, and we wanted to get to camp, and we rowed as fast as we could. (since; the first *and* would be all right)



17. The snow was pretty deep, and the wind was squarely in our faces, and we were too late. (just like sentence 16)

18. The next morning I saw the suspicious-looking man again, and he was just coming out of an alley, and it was about three blocks from our house. (just as he was, which)

19. She knew that he was a truthful boy, and she believed what he told her, and he said that he knew nothing about the purse. (when he said, she believed, because she knew)

20. This ice-cream company has several little wagons, and each one is drawn by one slow old horse, and the horse has a bell on his neck. (each of which, that has)

## LESSON 52

### ORAL COMPOSITION 9

#### **Telling a Story for a Purpose**

The fables of Æsop are good examples of stories told without waste of words. Here is one that many of you will know. Notice how the direct quotations are used and how the reader is made to see a ridiculous picture.

A miller and his son were driving a donkey to a neighboring fair to sell him. Before they had gone far, they passed a group of women talking and laughing together around a well. "Look there!" cried one. "Did you ever see such silly fellows? They are trudging along on foot when they might ride." Hearing this remark, the old man

quickly made his son mount the donkey and continued to walk along merrily by his side.

Presently they came to a party of old men, who were having an earnest argument. "That proves what I was just saying," said one of the group. "What respect is paid to old age in these days? See that idle boy riding, while his poor old father has to walk. Get down, you young scapegrace, and let the old man rest his weary legs." Upon this, the miller made his son dismount and got upon the donkey himself.

As they went on their way, they met a company of women and children. "Why, you lazy old rogue," cried several tongues at once, "how can you ride on the beast while that poor little boy must struggle to keep up with you?" The good-natured miller immediately took his son up behind him, and they continued their journey.

Upon approaching the town where the fair was held, they met a citizen, who said to the miller, "Pray, honest friend, is that animal your own?" Upon being told that this was so, he continued, "One would not think so by the way you overload him. You two fellows are better able to carry him than he is to carry you." At once the old man and the boy dismounted and tied the legs of the donkey together. Then, by means of a pole, they tried to carry him over a bridge near the entrance to the town.

Such an unusual spectacle brought the people around them in crowds, shrieking with laughter. The donkey, not enjoying the noise and the strange treatment he was receiving, broke the cords that bound his legs and, tumbling off the pole, fell from the bridge into the river below. Thereupon the old man, vexed and ashamed, took the shortest way home, convinced that in endeavoring to please everybody he had pleased nobody and lost his beast into the bargain.

## EXERCISE

In the same way that you related an adventure in Lesson 31, page 64, prepare to tell orally a fable, one of the parables from the Bible, or an incident from history. Plan to use some direct quotations. Practice aloud several times. When your turn comes to speak, take plenty of time, and put in rest-periods between sentences. Avoid the use of *and* except where it is really needed.

## LESSON 53

## WRITTEN COMPOSITION 7

**Three Paragraphs to a Neat Ending**

Which of these titles would suit you best for a theme subject?

1. A ghost — almost!
2. An accident avoided
3. How I was caught
4. A frightful dream
5. A clever dog
6. How I learned to skate
7. My big brother's adventure
8. How the baby got me into trouble
9. A joke that succeeded
10. A joke that failed to work as it was planned
11. When I forgot my purse
12. That miserable goat
13. Lost!
14. My wish came true

Choose one of these subjects and write a story of three paragraphs. Remember what the first paragraph must do. If you are hazy about it, turn back to page 83 and refresh your memory before you start out. Make a neat, crisp ending.

## LESSON 54

### WRITTEN COMPOSITION 8

#### Making Themes Alive with Dialog

Here is an incident, as retold by a pupil, from one of the best stories ever written in America, *Rip Van Winkle*. When you read it aloud and notice the sound of it, you will think it a shame that anyone should take an incident from such a fine story and spoil it by telling it in this way.

Just then Rip saw a young woman coming through the crowd with a child in her arms. When it saw Rip, the child began to cry. The woman *said* for it not to cry. She *said* the old man wouldn't hurt it. When she *said* this, she called it Rip. Then Rip *asked* the woman what her name was. She *said* it was Judith Gardinier. He *asked* her what her father's name was, and she *said* it was Rip Van Winkle. She also *said* that he had gone away twenty years before, and had never been heard of since. He *asked* her where her mother was. She *said* her mother was dead, too. She *said* she got mad at a peddler, and broke a blood-vessel, and died. He caught her in his arms and *said* he was her father. He *said* he was Rip Van Winkle.

This conversation has no life in it. You can't form a picture of the persons, or imagine that you hear their voices. One reason why the scene seems so dead is that the speaker used indirect quotations instead of the exact words the people used. Now read the incident in the author's own words, and see how much more real and interesting it becomes.

At this critical moment a fresh, comely woman pressed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry.

"Hush, Rip," cried she; "hush, you little fool; the old man won't hurt you."

The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind.

"What is your name, my good woman?" asked he.

"Judith Gardinier."

"And your father's name?"

"Ah, poor man, Rip Van Winkle was his name, but it's twenty years since he went away from home with his gun, and never has been heard of since. His dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell."

Rip had but one question more to ask; but he put this with a faltering voice: "Where's your mother?"

"Oh, she too died but a short time since; she broke a blood-vessel in a fit of passion at a New England peddler."

The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he — "Young Rip Van Winkle once — old Rip Van Winkle now! — Does nobody know poor Rip Van Winkle?"

Here the living persons seem to stand before us. Words like *comely*, *chubby*, and *gray-haired* tell what they looked like. Such an expression as *pressed through the throng* suggests real action.

Notice how the writer has avoided *said* and *asked*. Expressions like *cried* and *put this with a faltering voice* tell us how the speakers felt and what their words must have sounded like. Some of the speeches in the dialog have no *said* words at all.

Notice how dead and solid the following conversation is:

After Gluck had looked at the river a while, he said that it would certainly be fine if it were really all gold. Then a clear, metallic voice said that it wouldn't, either. Gluck jumped up and asked who was speaking. There was nobody to be seen.

If we use direct quotations, we can make the passage twice as interesting.

"Ah!" observed Gluck, after he had looked at it for a while, "if that river were really all gold, what a nice thing it would be!"

"No, it wouldn't, Gluck," piped a clear, metallic voice close to his ear.

"Bless me! what's that?" exclaimed Gluck, jumping up. There was nobody to be seen.

A conversation is always more real if we use the exact words of the speakers, and if we frequently employ, in the place of *said* and *asked*, words that tell us more about the tone and manner of the person who is talking. It is not very hard to do

these things, even in oral work, if we keep thinking that we do not need to hurry. When we pause for a rest-period at the end of a sentence, we can think how to begin the next one.

Here are a few words which we can use with our direct quotations to take the place of the tiresome and overworked words *said* and *asked*.

inquired	answered	cried	whined
questioned	murmured	called	declared
replied	continued	stated	yelled
returned	observed	sighed	groaned
spoke	remarked	shouted	pleaded
exclaimed	insisted	jeered	roared
demanded	whispered	begged	gasped

### EXERCISE

Copy the following sentences, changing the "said" words (like *whined*, *jeered*, etc.) to other words that give the true pictures of the speakers and their feelings. (The words used in the sentences are absurdly wrong.) Be sure to place all the quotation marks properly.

1. "You must come often," *whined* the kind old lady.
2. "Please, young woman," *jeered* the gentleman, "may I have a larger pat of butter?"
3. "Give me that book," my big brother *pleaded*, snatching the volume from my hand.
4. He thrust his head out of the window and *remarked*, "Fire! fire!"
5. "Go to sleep, my child," *hissed* the fond mother.

6. "Yes, Mabel," *bellowed* the fairy queen, "your three wishes will be granted."

7. The panic-stricken woman *observed*, "We'll all be drowned."

8. "Give me liberty," *stammered* Patrick Henry, "or give me death."

9. "We must all keep perfectly silent," *called* the guide, with his finger on his lips.

10. "I'll never do it again," *murmured* the bully, who was receiving a well-deserved trouncing.

## LESSON 55

### DICTIONARY 5

#### Finding Out How Words Are Pronounced

#### EXERCISE

Look up these words in a dictionary and copy them with all the marks of pronunciation. Leave distinct spaces between syllables. It may be well for you to review Dictionary 1, page 55.

- |                |                    |
|----------------|--------------------|
| 1. comparison  | 11. congregational |
| 2. obsequious  | 12. fastidious     |
| 3. lineal      | 13. inconsiderate  |
| 4. hypothesis  | 14. misdemeanor    |
| 5. auditorium  | 15. judicious      |
| 6. desperado   | 16. authoritative  |
| 7. adamant     | 17. infelicity     |
| 8. accessible  | 18. beneficent     |
| 9. temperature | 19. invulnerable   |
| 10. universal  | 20. transfigure    |



## LESSON 56

### DICTIONARY 6

#### Quickness by Knowing the Order of Letters

Many of us are very slow and inefficient in the use of a dictionary. One reason is that we do not know the alphabetical order of letters well enough. Skill in finding words quickly depends on thorough knowledge of letter-order. You can improve your ability in this respect by doing more work of the kind given in Dictionary 2, page 57, and by asking yourself which of a pair of words comes first in the dictionary.

Here is an exercise which will improve your speed in finding words. It is necessary that each pupil have a dictionary, and it will be far better if all dictionaries are the same kind. Let each member of the class open his dictionary to the beginning of the letter F. Then, when the teacher gives the word, let all pupils try to find as quickly as possible a word beginning in that letter—say the word *feign*.

As soon as a pupil finds the designated word, he copies the word and its marks on a slip of paper and rises in his place. A "referee" writes on the board each pupil's initials and a number indicating the order in which he has finished. The contestant who has the lowest total number after his initials at the close of the match is the winner.

On the top of the next page are some suggestions for words to use in the match.

1. Letter N....Find and mark....nondescript
2. Letter C.....cabriolet
3. Letter S.....satiare
4. Letter G.....gyroscope
5. Letter W.....widgeon
6. Letter F.....funereal
7. Letter T.....tomahawk
8. Letter B.....braggadocio
9. Letter E.....epidemic
10. Letter P.....piquant
11. Letter A.....acclamation
12. Letter V.....vehicle
13. Letter F.....finance
14. Letter L.....luminary
15. Letter H.....herculean
16. Letter D.....dissimulate
17. Letter I.....indisputable
18. Letter K.....Koran
19. Letter N.....negligent
20. Letter R.....robust

## LESSON 57

### SENTENCE WORK 17

#### EXERCISE

Write out the following paragraph, dividing it into sentences. When you have it copied correctly, and are very sure that you have put in the periods and question marks that are needed, then take these two steps:

First, draw a line under every noun or pronoun

that is a subject. Second, draw a double line under every verb.

This task is harder than it may seem. See how many in the class can work out the paragraph without one single mistake.

### **Buck Swims Ashore**

Buck could not hold his own in the strong current quickly he was swept on down the stream in spite of his struggles then he heard Thornton's command he partly reared up out of the water he threw his head high he seemed to take a last look at his master he turned obediently toward the bank he swam powerfully the two boys were waiting for him at the edge of the water in a few moments Buck was close to them they quickly dragged him to shore

## **LESSON 58**

### **PUNCTUATION 4**

#### **Commas in a Series**

Can you tell what is wrong with the following sentence?

1. I had a hard cold drive ahead of me.

Perhaps you thought at first that "I had a hard cold." Then you saw that I was telling about a drive that was *hard* and *cold*. When two such

words are used in a series, *not connected by any word*, they should be separated by a comma.

2. I had a hard, cold drive ahead of me.

Other examples are:

3. She was a generous, friendly woman.

4. A nervous, sickly man was pacing back and forth.

Sometimes you may use three such words in a series. They should be separated by commas.

5. The long, bare, graceful branches stretched clear across the road.

Even if *and* is used between the last two words, the comma should be with it, to show a reader the three items.

6. We had to play on a rainy, cold, and dreary day.

Commas should be used for the same reason in a series of nouns or pronouns.

7. Philip, David, and I were on the committee.

8. They named the canaries Herman, Sherman, and German.

Commas should be used, in the same way, for a series of verbs.

9. The boys all shouted, whistled, and stamped their feet.

10. He hesitated in the middle of the street, staggered a moment, and fell in a heap.

**EXERCISE\***

Write the sentences on a sheet of paper, putting in any commas that are needed to separate words in a series. *Do not use any comma for any other reason.* Put the proper mark at the end of each sentence.

1. The draggled weary crowd came in about seven o'clock that evening

2. The doctor looked at my tongue felt my pulse and asked if I had any headache

3. Over her ragged dress she threw the brilliant expensive shawl

4. Miss West Miss Conway and I were ushered to a box next the balcony

5. The saws the hammers and the axes had all grown very rusty

6. One hot sultry dusty day we passed through the suburbs of Atlanta

7. She thought a moment put her pencil to her lips and finally wrote the order

8. Can't you see these faint wavering lines in the sheets of bond paper

9. Millionaires bootblacks and college boys were jostling each other in front of the bulletin

10. Can't you throw your shoulders back put your chest out and look more like a soldier

11. In the audience there were Hindoos Chinese and Eskimos

12. Needles pins and many spools of silk had to be provided

---

\* The average pupil who makes an effort will find it easy to do almost perfect work with these exercises that limit him to one rule.

13. All the older people were willing to have the children served first that night

14. The fat man lit a long black cigar as soon as he entered the room

15. The two men were staring at a couple of white envelopes that were being pushed under the door

16. A tall bony fierce-looking ranger held up a warning hand to us

17. The salesman dismounted looked carefully all around and decided to knock at the side door

18. Can't you come at five take tea with us and then go to the beach for a picnic supper

19. Did you ever know a hearty eater who was thin

20. For hours we were kept waiting by a pompous fussy official who pretended to be very suspicious of us

## LESSON 59

### SENTENCE WORK 18

#### **Finding Subjects That Are Far from Their Verbs**

In Sentence Work 9, page 68, you were told that there was a secret reason why we had to study nouns and pronouns. You learned the secret in Sentence Work 14: "So that we may know when we have made a complete sentence." You have had two exercises in making sentences of your own by supplying verbs that had subjects.

In this lesson you will have more work with subjects and verbs. It is a different kind of work. Here you will be *finding* the subjects and verbs in

sentences that have been written by other people. Section A, below, tells you the magic clue that will show where the subject is in any sentence. Section B warns you to be sensible in using the clue.

### SECTION A

*Asking "Who or what?"* Find the verb in the following sentence:

1. The poor little fellow had fallen fast asleep on the porch steps.

Ask yourself, "Who or what had fallen?" The answer is "fellow." We call *fellow* the subject of *had fallen*.

Find the verb in the sentence below, and then ask yourself, "Who or what?"

2. He almost always keeps an eye on the clock.

The answer to your question is "he." Then *he* is the subject of *keeps*.

Any noun or pronoun that answers the "Who or what?" question about a verb is called the subject of the verb. Find the verb in each of these next sentences. Think in this way: "The verb is *keeps*. Who or what keeps? *He* keeps. *He* is the subject of *keeps*."

3. The herd disappeared into the bushes.

4. The two young men had always been good sons to their old father.

5. These sentences, of course, are very easy.

6. We often spoke of the good times of that jolly winter.

7. The picture at the Garden last night was very comical.

### SECTION B

*Get the right noun or pronoun.* You see in sentence 7 that nouns may come between the subject and the verb. Notice this sentence:

8. The odor of the flowers was very sweet.

Who or what *was*? The *odor* was. *Odor* is the subject of *was*. Find the verb and its subject in the next sentence:

9. A girl with good sense would not act in that way.

The verb is *would act*. "Who or what would act?" A *girl* would act. Then the subject is *girl*.

Find the verb and its subject in the next sentence:

10. The number of people in the bus was growing smaller.

Surely the sentence does not mean that the bus was growing smaller. And surely the sentence cannot mean that "people was growing smaller." The only sensible answer to the "Who or what?" question is "number." The *number* was growing. The subject of *was growing* is *number*. When you are hunting for the subject of a verb, always take pains to get a sensible answer to your question.



**EXERCISE**

In each of the twenty sentences there is one verb, and only one. Find it. Then find its subject by asking, "Who or what?" and taking time to get the sensible answer. Make a list of the subjects and verbs. While you are doing the work, keep thinking: "I am learning what a sentence is, so that in my own writing I shall never run two sentences together and make a sentence-error."

1. The clock on the mantel has always kept very accurate time.

2. The blue quilt on the other bed is made of fine old satin.

3. The frame of the picture is unvarnished oak.

4. Years of constant effort are needed to make a good artist.

5. The back of his swivel-chair was in a sad state from banging against the letter-file.

6. The smaller button under the station-finder is for turning the current on and off.

7. The number of bath-houses along the Milford Beach is constantly increasing.

8. The used tires beneath the rack of new ones seem to have a lot of wear in them still.

9. A look through this six-inch telescope costs only ten cents.

10. A tunnel under that mountain would cost twenty million dollars.

11. Several pieces of broken glass among the litter on the floor were a clue to the crime.

12. A man with mud on his face is a ridiculous sight.

13. This wisdom-tooth has ached since day before yesterday.

14. Mrs. Church's home, with its immense lawn and magnificent trees, was the show-place of the town.

15. The man on the front bench, smoking a corn-cob pipe, looks like a person in a comic strip.

16. The light from the window behind her made it hard to see her face.

17. A big drop of water, falling from a height of fifty feet upon a cement sidewalk, is broken into fine spray.

18. The driver of the taxi at the front of the waiting line could see the cause of the hold-up.

19. Four or five books about fishing and hunting and exploring were in the revolving case beside his chair.

20. The immense herd of cattle waiting to be shipped from Wichita was increasing daily.

## LESSON 60

### DICTIONARY 7

#### Which Word Comes First?

The pairs of words in the following exercise start out in the same way. How quickly can you say, positively, which of the words in each pair comes first in alphabetical order? That is the same as saying which comes first in a dictionary.

1. provider .....providential
2. jackal .....jackstraw
3. phonetics .....phonograph
4. appendix .....appendicitis
5. rattling .....rattlesnake

## EXERCISE

Write numbers from 1 to 25 on a slip of paper. After the appropriate numbers write the letter (A or B) to show the word of each of the following pairs which comes *first* alphabetically.

- |                      |                          |
|----------------------|--------------------------|
| 1. A disagreement    | B disagreeable           |
| 2. A knotty          | B knotted                |
| 3. A anxious         | B anxiety                |
| 4. A federation      | B federal                |
| 5. A antiquity       | B antiquated             |
| 6. A blowfish        | B blowing                |
| 7. A corkscrew       | B corking                |
| 8. A coquetry        | B coquetting             |
| 9. A rascally        | B rascality              |
| 10. A mythology      | B mythically             |
| 11. A scrapbook      | B scrappily              |
| 12. A shopkeeper     | B shopping               |
| 13. A calculate      | B calculation            |
| 14. A orchestral     | B orchestration          |
| 15. A physiognomy    | B physiology             |
| 16. A solitude       | B solicitous             |
| 17. A foolscap       | B foolhardy              |
| 18. A disciplinarian | B discipline             |
| 19. A yellowish      | B yellow-hammer          |
| 20. A canonize       | B canonical              |
| 21. A hemisphere     | B hemispherical          |
| 22. A centralization | B centrally              |
| 23. A hesitation     | B hesitating             |
| 24. A blue-sky law   | B bluejacket             |
| 25. A foothills      | B foot-and-mouth disease |

## LESSON 61

### DICTIONARY 8

#### A Race with Pairs of Words

This exercise is similar to Dictionary 6, page 120. Each pupil will work as rapidly as he can, making sure, of course, that he has each pair of words right before he tries the next one. Slips of paper will be numbered from 1 to 25 before the exercise begins. All books must be closed. The teacher or the "referee" will give the signal, and all will open books to this page and begin work at the same time. As soon as a contestant has finished, he will report to the "referee," who will write his name and the time that he has taken to finish. The "referee" will check the paper of the pupil who finishes first. A mistake will cause a paper to be thrown out of the contest. After that each pupil will check the paper of the contestant who finishes next after him.

Mark A or B to designate which word of a pair comes first alphabetically.

- |                     |                 |
|---------------------|-----------------|
| 1. A racing         | B race course   |
| 2. A transportation | B transcription |
| 3. A forbearance    | B forfeiture    |
| 4. A soliloquy      | B solicitous    |
| 5. A homesteader    | B homonym       |
| 6. A complexioned   | B communicate   |
| 7. A fiftieth       | B fifty-fifth   |
| 8. A undulation     | B undaunted     |
| 9. A liberalism     | B librarian     |

10. A	absolutely	B	absolutism
11. A	ventilating	B	vengeance
12. A	lead pencil	B	leather
13. A	eighteenth	B	eightieth
14. A	cauliflower	B	calumet
15. A	purveyor	B	purple
16. A	junket	B	junction
17. A	farcical	B	farewell
18. A	obstruction	B	obituary
19. A	handiwork	B	handkerchief
20. A	balance	B	balustrade
21. A	galley	B	gallop
22. A	dinginess	B	dinner
23. A	granulate	B	grandniece
24. A	eardrum	B	earthworm
25. A	ultimatum	B	ultra-violet
26. A	intelligence	B	intellectual

## LESSON 62

## SPELLING 10

**Tricks for Remembering Spelling**

Review the words of Spelling 4, page 39. See if you can think of some trick for remembering each word. For example, if any classmate of yours has had a wrong habit with *whose*, don't you think he could help himself if he learned to say, "*Whose move* is it?" Or he might say, "*Whose* is like *lose*." Anyone who can think of the two *su* words, *sure* and *sugar*, in a sentence ought not to fail with either word in the future.

Suppose you want medicine for a friend whose

mind is ill with the misspelling of *toward*. You must hunt for a word that looks almost the same. You begin with *b* and get *boward*, but there is no such word. Then you try *c*—and there is *coward*, the very thing you are looking for. You can make a sentence: "He ran *toward* the *coward*." It will be better still if we say, "*Howard* ran *toward* the *coward*."

Make some medicine for each word of Spelling 4, page 41. Find a similar word to put it with or make a sentence of advice, like "Put two *s*'s in *sense*."

## LESSON 63

### LETTERS 6. THE TOP OF THE PAGE

#### EXERCISE I

Write carefully, on a page ruled into five equal parts, the following headings, addresses, and salutations. Look at the models on pages 59, 60, 61 if you are in doubt about any point. Be sure that your work is exactly right before you bring it to class. The dashes are used just to separate the parts, and of course you will not copy them.

1. Beatrice — Nebraska — January 28 — 1931 — Mr. Jacob S. Olds — 1144 Louisiana Avenue — Lawrence — Kansas — My dear Mr. Olds

2. Hibbing — Minnesota — March 9 — 1930 — Blue River Game Farms — Box 109 — Middletown — New Jersey — Gentlemen

3. 467 East Third Street — Dayton — Ohio — June 4 — 1931 — The Randall Furniture Co. — Grand Rapids — Michigan — Gentlemen

4. 1232 Oak Avenue — Evanston — Illinois — February 21 — 1929 — Miss Felice Williams — Craig — Colorado — My dear Miss Williams

5. Langford — Pennsylvania — September 10 — 1931 — J. F. Prentiss Boat Co. — 412 Erie Street — Albion — Michigan — Gentlemen

### EXERCISE II

Write out the following in the same manner as in the previous exercise.

1. The Strasser Quilting Company — 18 Laight Street — New York City — April 20 — 1931 — Mrs. W. H. Anderson — Danville — Illinois — Dear Madam

2. 580 Madison Street — Richmond — Virginia — September 14 — 1931 — Judge Amos W. Gary — 28 Vandeventer Place — St. Louis — Missouri — My dear Sir

3. 810 South Hill Street — Los Angeles — California — August 17 — 1930 — Miss Florence Brady — Bedford — Iowa — Dear Miss Brady

4. The Graduates Club — New Haven — Conn. — January 23 — 1932 — Charles Knight and Sons — Fifth Avenue and 45th Street — New York — Gentlemen

5. Archer — Wyoming — February 6 — 1932 — Smith and Fay Co. — 265 Broadway — New York — Gentlemen

6. 717 Hedges Ave. — Fresno — California — May 28 — 1931 — Schafer Band Instrument Company — 1024 Schafer Block — Elkhart — Indiana — Gentlemen

## LESSON 64

### LETTERS 7

#### **To a Friend Who Needs Information**

A friend who has missed the last two recitations because of illness asks you what the class has done during his absence. Write him a letter of reply. If necessary, turn back to page 33 for your model.

## LESSON 65

### ORAL COMPOSITION 10

#### **Earning Money**

One morning when Ray Tibbitts and I were down town, a man stopped us and asked us if we would hoe strawberry plants for him the next day. As we needed spending money pretty badly, we agreed to be at his farm at seven o'clock in the morning, ready to start work. The man didn't say how much he would pay us. I thought he might give us about seventy-five cents apiece, as I had earned that much a day when I worked on a farm before.

We had to work pretty fast that day. The farmer and his two sons worked with us, and each of us took one row. Ray and I kept up with the others, for we wanted to show that town boys were as good as country boys. In the afternoon we began to get ahead of the other boys. When five o'clock came, we had done a whole row more than they had.

After supper the man told us that we were all right at hoeing. Then he took out a big purse to pay us for the



day. I rather expected he would offer each of us fifty cents, as he was said to be pretty stingy. At most I did not expect more than seventy-five. We were surely surprised when he handed us each a dollar bill and said, "You boys have done a good day's work for me, and I am going to pay you as good workers should be paid."

Does this story remind you of an experience of your own in earning money? How did you earn your first dollar? Was it by helping at home or by selling something or by work away from home? Think of one of your earning experiences. Your subject may be "How I earned my first dollar" or "A lot of work for a little money" or "My business venture" or something similar. Plan the story to tell before the class. Some of these stories ought to be very amusing. Yet the very best material will be worthless unless it is *told in sentences*. Put in the periods with your voice, so that your classmates can say to themselves, "This is the end of a sentence."

## LESSON 66

### ORAL COMPOSITION 11

#### Reporting a Conversation

When we first meet a person, we form an opinion of him by the way he talks. The power to talk correctly and pleasantly helps one to make friends and to win the confidence of other people. Friends are good to have, and the confidence of the people

with whom we come in contact is well worth working for.

We can learn much about speaking by paying attention to the talk of others and by consciously trying to talk better ourselves. Like every other ability that is worth having, the ability to speak well requires practice.

### EXERCISE

Listen attentively to a conversation, just as if you were a reporter getting material for a newspaper article. It may be on the street, in a store or office, at school, or in your own home. Remember the details of the conversation, so that you can give it in class. When giving your report, speak slowly and plainly, with rest periods at the ends of statements. Spare *and* as much work as you can.

## LESSON 67

### SPELLING 11

#### The *ies* Forms of Verbs

Most young Americans nowadays dread to use the verb *lie*. They ought to use it in sentences like these:

1. The book *lies* on the desk.
2. An alligator often *lies* on a sunny bank.

If we can persuade a person to use *lies*, he is almost



### EXERCISE

This Exercise teaches you how to make the *ies* forms of verbs that end in *y*, with a consonant before it. (If there is a vowel — *a*, *e*, *i*, *o*, or *u* — before the *y*, the case is entirely different.) If there is a consonant before the *y*, change the *y* to *i* and add *es* — thus: *supply*, *supplies*.

Put the *ies* form of each of the following verbs into a sentence that is not less than eight words long; write out the sentences and take them to class: *try*, *reply*, *defy*, *rally*, *deny*, *cry*, *hurry*, *modify*, *carry*, *bury*.

## LESSON 68

### PUNCTUATION 5

#### Commas for Undivided Quotations

Notice the comma that comes before the quotation in the following sentence:

1. Then Mr. Lowe inquired, "Why did you run away?"

When we write a speaker's words in that way, we put a comma in front of the words, begin them with a capital letter, and put quotation marks around the words. Here is another example:

2. Mr. Rosenberg replied with a shrug, "There's no need of telling that."

If all quotations followed the words that introduce them (like *replied* and *inquired*), the sentences

would be monotonous and tiresome. In your themes you should think of putting some quotations in front of the words that introduce them.

3. "This will never, never do," said my aunt sadly.

Notice the comma after the quotation. Always put a comma after such a quoted statement. But there is a difference if the quotation, when it comes first in the sentence, is a question — as you see below.

4. "Why must you keep tagging after me?" asked Ann.

The combination of a question mark with a comma would look rather untidy, and it is not necessary. So the comma is omitted.

### EXERCISE

Copy the sentences and insert all needed quotation marks, capital letters, commas, question marks, and periods.

1. That's quite a bank-roll Eddie Cantor remarked
2. He's not a bad fellow said Mrs. Young charitably
3. After a pause Martin called out is anybody with you
4. There is not much more to do answered Frederick
5. May we come in asked Mrs. Dutton with her most pleasant smile
6. We shouted back as loudly as we could wait a minute
7. I could just hear him saying in a low tone we're very lucky to have such a singer as you on our program
8. Aren't you nearly ready asked Mr. Painter

9. Why don't you ever remember quotation marks  
Miss Royce inquired despairingly

10. It was surprising to hear him say rudely what  
business is it of yours

11. The smaller boy at once responded there was  
nothing else to do when Father lost his job

12. Must I hear all that again growled Mr. Tobey

13. I replied as good-naturedly as I could we paid  
half of the cost of the fence

14. Probably I'd better tell you all about it began Bob

15. The only hard thing about quotation marks is  
remembering how to use them said the teacher

16. Edna retorted mockingly try it if you're not afraid

17. Do they ever have accidents asked Gregory

18. Then Mr. Drew inquired cautiously can you refer  
me to someone who has a freezer to sell

19. Many high-school graduates can't spell *separate*  
exclaimed the secretary

20. Can they spell *too* asked Mr. Lawson

## LESSON 69

### PUNCTUATION 6

#### Divided Quotations of One Sentence

Suppose that Mr. Scott spoke these words to an  
errand-boy:

1. "How does it happen that it took you ten minutes  
to come three blocks?"

You could put *Mr. Scott asked* in front of his words  
or after his words, and so make the sort of quota-

tions that you saw in the last lesson. Or you could put those introducing words in between the two parts of the quotation:

2. "How does it happen," asked Mr. Scott, "that it took you ten minutes to come three blocks?"

You notice that the second part of the quotation begins with a small letter.

This way of dividing quotations is very useful to give variety in a theme. Here are two more illustrations:

3. "It's no use," said Norton, "to try to bluff me that way."

4. "Anyhow," chuckled Mr. Lee, "they think I did."

**A BIG WARNING.** This lesson is about quotations of *one sentence*. In the Exercise all the quoted words make *one sentence*. If you should put introducing words between two sentences, you would have to use a capital letter and a period or a question mark — thus:

5. "Who is he?" roared the Major. "Make him give his name!"

A comma and a small letter after *Major* would make a sentence-error. Take special pains whenever you divide quoted words to notice whether you have divided *one sentence*. This lesson is all about quotations of *one sentence*.

## EXERCISE

Copy the sentences and insert all necessary commas, quotation marks, question marks, and periods.

1. I wish said Mary that he would come tomorrow
2. Couldn't you pretend asked Mrs. Rodman that you were the postman
3. Yes answered Galton I know all about it
4. Please show me pleaded the woman where to hide
5. Tell me replied Miss Ade what your trouble is
6. Where under the sun he called down the stairway did you put my overshoes
7. May I come tomorrow evening asked Bartow and see the rest of the pictures
8. Never she declared have I seen such a pitiful sight
9. This shouted the sergeant proves it
10. Do you suppose she sobbed that I don't love my brother
11. Kneel said the priest if you wish my blessing
12. Jane remarked Mr. Forbes a girl doesn't know everything
13. Some of us answered the newsboy have to wait in line for an hour
14. How can I tell she replied what is best to do
15. No said Roger there's not a drop left
16. The green box thought Hester would not look pretty for green candy
17. We were afraid he answered that you had lost your way
18. You will succeed the Gypsy told me if you believe what the stars say



19. Clifford groaned his father you make me ashamed of you

20. We have come the chairman announced boldly to tell you that all the men are ready to strike

## LESSON 70

### WRITTEN COMPOSITION 9

#### Paragraphs for Quotations

Quotations give life to a theme. A writer who has not learned to use them is likely to make a sentence of this sort:

Then Chester asked them if they were going to put him into the pond.

If Chester's own words are in quotation marks, the sentence looks more attractive on a page and sounds livelier when read:

"You aren't going to duck me in that mucky pond!" gasped Chester.

You will do well to review the three ways in which quotations of one sentence may be written:

1. (When the quotation comes last) Mr. Sneed replied, "That clock is an hour slow."

2. (When the quotation comes first) "That clock is an hour slow," Mr. Sneed replied.

3. (When the quotation is divided) "That clock," replied Mr. Sneed, "is an hour slow."

Whenever you use a speaker's own words in a theme, make a separate paragraph for each quotation and any sentence that tells about the quotation — for example:

"Yes, that may be so," Julius agreed. But still he didn't sound enthusiastic.

Mr. Samuels wondered what to say next. After a long pause he added, "And you would probably earn twenty or thirty dollars an hour while you worked on this easy job."

No matter how short the sentences of a dialog may be, each speaker's words must be in a separate paragraph.

"Look there!" screamed Caroline, pointing to the spot where the leaves were shaking.

"Which way?" grumbled the indifferent Truman.

"On the right."

"I can't see a thing there."

Turn back to Written Composition 8, page 116, for a good display of quotations in dialog.

### EXERCISE

Rewrite the two paragraphs on the next page, giving the exact words that you suppose the speakers used. Try to have a variety of words for *said* and *asked*. Be sure to put in all the commas and quotation marks that are required. Use a number of quotations that come first in the sentence and some

that are divided. Make a separate paragraph for each speaker's words.

## I

Miss Armstrong told the class that the disease called parrot fever was very dangerous to human beings. She said also that it was highly contagious. She said we must never touch animals or birds with our lips, especially parrots or canaries. Then she asked if any of us had ever seen people kiss pets. Frances Smith said that she knew a person who used to do this. The teacher asked her to tell about the circumstances. Frances said that her Aunt Lucy once had a little dog and that she had seen her kiss it. Miss Armstrong asked whether there were any bad results, and Frances said that the lap-dog died.

## II

Clara asked me what the *Jungle Book* was like, and I said it was a story with the scene laid in India, telling about a boy named Mowgli, who was adopted by wolves and brought up like one of the cubs, and she asked me whether it was anything like *Tarzan of the Apes*, and my answer to that was that I thought it was very much better than *Tarzan*, or at least it interested me more when I read it, and then she wanted to know how the story came out, and whether the boy went back to live with human beings again, but I wouldn't tell her, because telling her about the ending would spoil all the fun she could have reading the book through.

## LESSON 71

### WRITTEN COMPOSITION 10

#### Substitutes for *Said* and *Asked*

Let each pupil select a magazine story which he wishes to read. When you have finished reading your story, go through it and pick out all the words used in place of *said* or *asked*. Write these expressions in a column, putting before each a number showing how many times you find it in the story. Compare the lists in class, and see who has the most different terms.

## LESSON 72

### SENTENCE WORK 19

#### Subjects Between the Parts of Verbs

In a question the subject may come between the two parts of the verb.

1. *Have* you ever *seen* such a sunset?

The verb is *have seen*. "Who or what have seen?" The answer is *you*. The pronoun *you*, standing between the two parts of the verb, is the subject.

2. What *have* they *put* into the box?

The verb is *have put*. It is not sensible to say that "*what* have put." The sensible answer to your question is *they*. The sentence means "They have put what into the box?" The subject is *they*.

**EXERCISE**

Write ten sentences with these subjects and verbs, adding at least five words each time. Then change each of your sentences into a question. Notice how the verbs move about as you make the changes.

1. cow was bellowing
2. train had whistled
3. Roy was sitting
4. Buster will know
5. horses were swimming
6. clothes were flapping
7. Frances could drive
8. rain had washed
9. truck had skidded
10. friends have gone

**LESSON 73****SENTENCE WORK 20****Subjects That Come After the Verbs**

A child nearly always puts a subject in front of its verb.

1. The rain *came* down.

If a small child wanted to ask a question about the rain, he might not be able to say, "*Did* the rain *come* down?" Perhaps he would put the subject in front of the verb: "Rain *did come* down?" As children grow older, they keep up the habit of always putting subjects before verbs. In nearly all the

sentences of the themes written in your school the subjects come before the verb. If you ask an untrained pupil to find the subject of a verb, he is sure to look in front of the verb.

But you have now learned not to look blindly or guess, but to ask a certain question. Ask the "Who or what?" question about the following sentence:

2. Down from the heavy cloud *came* the rain.

The verb, of course, is *came*. Who or what came? Surely the cloud did not come down. The sentence means that the rain came down from the cloud. The subject is *rain*. It comes after the verb.

Here is another sentence in which the subject comes after the verb.

3. Across the street from us *was* a big fire.

It would not be sensible to say that "*us was*." Who or what was? The fire was; *fire* is the subject. It comes after the verb.

What is the subject in the next sentence?

4. Out of the window *was floating* a green flag.

Surely the window was not floating. A flag was floating; *flag* is the subject.

When we are hunting for subjects, we should always ask the "Who or what?" question, and then be sure to get the answer that makes sense — no matter where it takes us in the sentence. The right answer may be anywhere.

Subjects very often come before verbs.

Subjects sometimes come between parts of verbs.

Subjects sometimes come after verbs.

Now and then, when you are writing a composition, you can make your sentences less childish if you think of putting a subject *after* its verb. All our grammar work is for use in composition—for showing us how to make better sentences. When you are doing the Exercise and find a subject after its verb, think, “Why, I might make a sentence like this in my own writing once in a while.”

### EXERCISE

Divide a sheet of paper by drawing a line down the middle from top to bottom. Number from 1 to 20 down the left margin. In the first column write the verbs of the following sentences. Then, by asking the “Who or what?” question, find the subjects, and write them in the second column. (Most of the subjects come after the verb, but some of them are before the verb or between the parts of it.)

1. Between the church and grocery store grew a huge poplar tree.

2. Out of the dark cave came an ugly growl.

3. Above the top of the breaker appeared the fin of a big shark.

4. Into the quiet schoolroom flew an enraged, noisy bumble-bee.

5. The amount of this reckless fellow's debts was about \$10,000.

6. Only a few doors from us, to the south, lived a prize-fighter.

7. Across the street from us lived a millionaire.
8. On the other side of the block, fronting to the east and reaching to our back yard, was a vacant lot.
9. A bottle of olives is a good thing for a picnic.
10. After the first two numbers of the program—a song by the quartet and a violin solo—came a talkie.
11. Where in the world can my hat be?
12. The second number of the program (a violin solo) did not make the audience any happier.
13. Many farmers worked sixteen hours a day.
14. Among the crowd watching the monkey's antics was a woman ninety years old.
15. Behind the garage rose an unusually tall pear-tree.
16. The look on the child's face at that moment was enough to break your heart.
17. Hasn't the price of grapefruit gone up lately?
18. Along the top of the wall, out of sight, ran a strand of barbed wire.
19. Did the jostling crowd in the corridor recognize the little man in the black suit?
20. Far beneath this warm surface of the ocean flows an ice-cold current.

## LESSON 74

### SENTENCE WORK 21

#### Watching a Movie

Rewrite the following paragraph, dividing it into sentences. There should be only one verb and one subject in each sentence. Remember that words like *gathering* and *to begin* are not verbs. Draw a



double line under each verb. Then find the subject and draw a single line under that.

I reached the theater about twenty minutes before the time for the pictures to begin already it was quite full only five empty seats remained in the back row I slipped into one of these in less than a minute the other seats were taken still the people continued to come then the pictures began the first one was of a cotton field and the pickers gathering cotton we were next taken through a factory here machines were turning out countless yards of prints, muslins, and gingham then came a so-called funny picture a very bad boy was continually getting into danger his wonderful escapes held us quite spellbound finally came the main picture of the program.

### **The Right Forms 9**

**I TAKE**

**I TOOK**

**I HAVE (HAD) TAKEN**

1. The girl took the pitcher to the well.
2. I took both boxes of berries.
3. He has taken cold.
4. You should have taken his part.
5. Have you taken the money home?
6. Why have you taken my sweater?
7. An accident had taken place.
8. She ought to have taken more pains.
9. The ax had been taken from its place.
10. They have taken all the easiest jobs.
11. The errand took a long time.

12. They have taken their share now.
13. He had taken his sled up the hill.
14. She ought to have taken it for him.
15. Shouldn't Alfred have taken his lunch with him today?
16. You should certainly have taken more time to do this work.
17. The farmer took his grain to market.
18. What has he taken back home with him?
19. These vegetables should be taken to the basement at once.
20. We took a long look at him.

## LESSON 75

### LETTERS 8

#### The Body and the Close

The main part of a letter is called the *Body*. If the body of the letter contains more than one paragraph, each paragraph should state one distinct part of the message. You know already that paragraphs in letters are indented, just as in other compositions.

After the body of a letter comes what is called the *Complimentary Close*. This is just a pleasant and courteous form for ending the letter.

The *Signature* is the name of the writer. It is always written with the pen, even if the rest of the letter is typewritten. (Many people type the name under the signature, so that a reader may be sure of the spelling.)

Notice these specimens of the complimentary close and signature:

Very truly yours,  
George H. Sloan

Sincerely yours,  
Luella Smith

### EXERCISE

Write a letter to the postmaster of your city, informing him that you have changed your address. You should tell him what your address has been, as well as what the new one is to be. Be sure to write plainly and to observe all the points you have studied.

## LESSON 76

### LETTERS 9

#### Tops and Bottoms

*Review Exercise:* Write out the following tops and bottoms of letters in proper form and position, leaving a space of about an inch to represent the body of the letter in each case.

1. 6330 Wentworth Avenue — Chicago — Illinois — January 12 — 1931 — Sutter and Lund Co. — Madison Avenue and 45th Street — New York — Yours truly — Joseph Carter

2. Vinton — Kansas — May 1 — 1931 — Mrs. David S. Grant — Port Washington — Wis. — Dear Mrs. Grant — Very truly yours — Alfred H. Wilson

3. 3902 Lester St. — Richmond — Virginia — January 30 — 1932 — Robert Mitchell Graham — Natick — Mass. — My dear Mr. Graham — Sincerely yours — Ella Morgan

4. The Richards Hotel — Bay View — Mich. — July 2 — 1930 — Lockett Hardware Company — Lancaster — Pennsylvania — Gentlemen — Yours truly — H. B. Smith

5. Coleridge — Nebraska — April 17 — 1932 — Union Furnace Company — 816-822 South Michigan Avenue — Chicago — Illinois — Gentlemen — Very truly yours — Lloyd E. Whittaker

6. 522 South Franklin Street — Kewanee — Illinois — March 9 — 1931 — Mrs. Julia Angell — 226 Brook Street — Louisville — Kentucky — Dear Madam — Yours respectfully — H. C. Dunham and Co.

## LESSON 77

### LETTERS 10

#### **Folding for Envelopes**

For personal letters use envelopes that match your stationery. The sheet should fit the envelope when folded once. For business letters proceed as follows: Bring the bottom of the sheet up almost even with the top and press the fold flat. Then, beginning at the right, fold the sheet twice, so that there will be three equal folds. Be careful to make the edges even. The letter will slip easily into a business-size envelope.

#### **The Envelope**

Write the address neatly and plainly, with the name about the middle of the envelope. It is not necessary to use commas at the ends of lines. The

address on the envelope should be the same as that given at the head of the letter itself.

After 5 days return to  
LOUIS A. HULL  
MONROE, MICHIGAN

stamp

*The Chalmers Mining Corporation*  
*469 Fifth Street*  
*Denver*  
*Colorado*

### EXERCISE

Cut slips of paper into envelope size. Write on them the following addresses, giving your own return address on the first one.

1. Mr. William G. Shipley — 140 Main Street — Memphis — Tennessee
2. Standard Products Company — 440 East Fourth Street — Dayton — Ohio
3. The Sanitary Tile Company — 406 Cunard Building — Chicago — Illinois
4. Mr. J. L. Biesecker — Miles Building — Montreal — Canada
5. The Keystone Construction Company — 437 National Realty Building — Los Angeles — California
6. Walter Hall and Sons — Bellows Falls — Vermont

7. Stewart and Foreman — 12 Nassau Street — New York City
8. Hamilton, Crane, and Vollmer — 1102 Perido Building — New Orleans — Louisiana
9. The Standard Cloak and Suit Company — 52 Western Avenue — Milwaukee — Wisconsin
10. Miss Grace E. Underwood — The Tower School — Rochester — New York

## LESSON 78

### SENTENCE WORK 22

Rewrite the following paragraph, separating it into sentences. There is only one verb in each sentence. Be sure to put in every question mark that is needed. Draw two lines under each verb and one line under each subject.

#### **Was It a Sea-Serpent?**

One sunny day I was walking along the shore of the Pacific Ocean in southern California I was on a railroad track running along the face of a high cliff the track was fifty feet above the beach thus I had a good view out over many miles of the blue sea the air was very clear about a mile from shore was a broad belt of kelp something at the inner edge of the kelp caught my eye it was a black object about six feet high, moving rather rapidly have you ever seen a snake swimming in a pond its head swings with a quick, swaying motion this object seemed like that it appeared to be smooth and shiny what could it have been could it have been the head of a seal it

rose too high for that could it possibly have been a pelican or a shark I had plenty of time to watch its motions closely it was absolutely unlike anything but the head and neck of a big snake I have never had any faith in the stories about sea-serpents what could that animal have been

## LESSON 79

### SENTENCE WORK 23

#### Two Jokes

Rewrite the following paragraphs, dividing them into sentences. There is only one verb in each sentence. Then prepare to give the verbs and their subjects orally in class, first giving the verb, then asking the "Who or What?" question, then answering it by giving the subject.

#### I

In the Central Park menagerie of New York City a jazz orchestra once played to the animals the polar bear seemed to be astonished at the queer sounds of the trombone and the saxophone first he sat up on his hind legs his jaws opened there was a nervous tremble in the muscles of his cheeks he began to sway excitedly from side to side in a curious kind of dance a small, tame wolf in another cage ran into his den to hide later he ran out wildly the wise old elephant was the most indifferent of all the animals probably the music seemed just a silly noise to him at least that is the way he acted

## II

My Uncle Henry is a great joker still he is sometimes serious he likes to worry people by asking them hard questions here is one of them in the form of a story

"I saw a queer sight last Saturday the three days of rain had made all the country roads very muddy on the road running north from Scovills' one stretch three rods long was a perfect bog here a heavy touring-car had stuck fast the man was starting out to hire horses at a farm then his wife called him back she seemed to be much excited about a big coil of heavy rope in the back of the car at first the husband laughed at her pretty soon, though, he appeared to get an idea he tied one end of the rope to the front axle next he fastened a pulley-block to a tree about fifty feet ahead of the car then he carried the rope out through the pulley and back to the car"

Uncle Henry won't go on with the story could a car pull itself out of the mud this way did the man have a wrong idea it is too much for me

## LESSON 80

## SPELLING 12

**Making Singular Possessives**

Has the word *possessive* been used in your class? It means the form of a noun made with an apostrophe: Mr. Brown's umbrella, Philip's marks, the day's work, a dollar's worth. There is nothing hard about putting an apostrophe and s on the end of a noun. Indeed it is so easy that a lesson in it might hardly seem worth while.



And yet a majority of pupils seem to find it amazingly difficult to use the apostrophe when they write compositions. They say, "Oh, gee! I forgot." No spelling lesson can make them remember. It can only say what the teacher says so many times: "Don't forget the apostrophe and s."

A spelling lesson can only repeat another thing that the teacher often says: "Always make the singular possessive in the same way, the *easy way*—that is, by putting an apostrophe and s on the end of the noun. Don't change the noun. Don't do something else. Always do just that and no more. Simply add an apostrophe and s to the end of the word."

Look each of the following nouns squarely in the eye, imagining while you look that you are in class. Imagine that the teacher has told you to go to the board and write the singular possessive. Can you do it?

lady

Archie

Mr. Jones

If you are not afraid to follow the rule, you can.

lady's

Archie's

Mr. Jones's

Try to keep your courage up. Use your will-power. Follow the rule: "Don't change anything. Just add 's to whatever noun you have." Even if you don't like the sound of *Jones's*—with an extra s—you can nerve yourself to write it that way. It is a good way, and much easier. With a steady

hand, with wide-open eyes, advance on any noun you meet and attach 's to it.

This lesson is all about singular nouns. You are to think of one lady, one Mr. Jones, one penny. The plurals are a very different story. They will come later.

### EXERCISE

For each of the following nouns write a sentence not less than eight words long that contains the singular possessive of the nouns: *Arthur, Harry, Mr. Williams, Nettie, Charles, thrush, canary, Dickens, baby, Miss Holmes.*

## LESSON 81

### WRITTEN COMPOSITION 11

#### Buying Some Clothes

Prepare as a written composition the story of what happened and what was said when somebody took you to a store to buy a new suit or dress or a pair of shoes. Use direct quotations, putting in *all* the punctuation marks that are needed. Don't overlook the commas. Make each speech in the dialog a paragraph by itself. Write conversation that will sound real if it is read aloud.

## LESSON 82

### WRITTEN COMPOSITION 12

#### Making Direct Quotations

You have been warned that most young people get into the habit of placing practically all of the *said* or *asked* words before the quotations. The use of this sentence-form makes a conversation sound stiff. If you look at Violet's interview on page 172, which is so good in other ways, you will notice that this is just what she did most of the time. Now look at the second passage about Gluck on page 117. Where do the *said* words come in the sentences? Isn't this arrangement better? Yes, for it gives us some variety, and variety always helps interest.

In Dickens's story, *A Christmas Carol*, there is a talk between Scrooge, the miser, and the ghost of his former partner. The ghost has just informed Scrooge that it has been traveling around all the time, but has not been able to reach Scrooge until this moment.

"You must have been very slow about it, Jacob," Scrooge observed in a business-like manner.

"Slow!" the ghost repeated.

"Seven years dead," mused Scrooge, "and traveling all the time!"

"The whole time," replied the ghost. "No rest, no peace. Incessant torture of remorse."

"You travel fast?" inquired Scrooge.

"On the wings of the wind," returned the ghost.

"You might have got over a great quantity of ground in seven years," remarked Scrooge.

Here you see that words which really tell something about how the person spoke are used in place of *said* and *asked*. You also see that these words do not always come at the beginning of the sentence. Some of them come after the quotation; some of them come in the middle of it. These changes give us the variety that is needed in our own writing.

Notice once more how the quotation marks are used in such a sentence as this, which has the *said* word in the middle of the quotation.

"You young lunatics," grunted Sam, "had no business in that pasture while the cows were there."

Fix your eyes on the quotation mark after the word *there*. This is a mark to be very careful about. Some pupils forget to put in the mark at the end of the quotation. Don't be one of them.

### EXERCISE

Change the following sentences into direct quotations. Make up a name for each speaker. Decide upon the *said* words for each quotation. Put the name of the speaker and the word or words that mean *said* in the middle of each sentence. Don't forget the commas. The quotation marks must surround everything that is spoken.

1. He has never noticed how many of the stripes in the American flag are white and how many are red.

2. It takes a great deal of nerve for a boy who is so ignorant about radios as you are to take money from a woman for tinkering with one.

3. You can learn something about the grafting of fruit-trees by turning to the word *graft* in the dictionary and studying the illustrations that are given there.

4. If I ever again catch you using my water-color brushes to varnish your airplanes, you will have to move to the garage with all your apparatus.

5. There is not a thing left but about a pound of musty flour, a bag of salt, and three or four potatoes.

6. Clap him into irons and chain him to the mast until sunset without a morsel of food or a drop of water.

7. The last time you borrowed my lawn-mower, you not only dulled the blades and let it get rusty, but you also kept it until I had to come and get it.

8. We must all row faster, for it won't do to let the other boats gain on us at this stage of the race.

9. Don't try to make me believe you didn't break that window, for I saw you do it.

10. Yes, there is a fairly good public library in the village, but if you want books about aviation, you had better write to the State Librarian.

## LESSON 83

### WRITTEN COMPOSITION 13

#### Livening Up With Direct Quotations

Rewrite these sentences, making them into direct quotations. Use *said* words that really tell something about how the speaker felt, like those in the list at the end of Lesson 54, page 118. Put the *said* words after the quotations or in the middle of them. Look out for the quotation marks, especially those

that come at the ends of the quotations. You may add or take away a few words if necessary.

1. The chief told his men to hurry up with the hose.
2. The coach angrily jerked Jim to his feet, and said that he would have to do much better or get off the team.
3. Mrs. Parks asked the ragged girl what she was doing out in the snow in her bare feet.
4. We asked Jeff if he didn't know that guinea-pigs had tails.
5. Old Tom told the neighbors that every hen caught in his garden would be made into soup in a hurry.
6. Bryant said that it was easy to catch young alligators if you only had a little nerve.
7. The young Indian indignantly said that his people did not scalp their enemies any longer.
8. A soldier, running out of the alley, said that if we didn't stop we might be shot.
9. Mrs. Spalding said that if Jake whipped that dog any more, she would have him arrested at once.
10. They asked us what we thought about trying to get a few watermelons before the moon came up.
11. I asked the farmer if he thought us foolish enough to pay such a price for a poor meal.
12. The woman asked if anybody had seen her baby.
13. The frantic young man said that his brother had been kidnaped just a moment before.
14. The manager told the agents to make their reports neater and easier to read.
15. One of the running policemen told Andy to call a doctor as quickly as he could.
16. The gatekeeper wanted to know why we didn't put the pony in the wagon and do the pulling ourselves.

17. I told the teamster who was abusing his horses that nothing on earth made my blood boil like such stupid cruelty as that.

18. Dick's mother asked him to take his muddy feet off the upholstery of the best parlor chair.

19. Mr. McGee told me that the tree would certainly fall on me if I didn't jump to one side.

20. Lester said that the two tramps on the other side of the partition would hear us if we made the least noise.

## LESSON 84

### WRITTEN COMPOSITION 14. A CONVERSATION

#### EXERCISE

Write a conversation between a father and his son or daughter about a summer camp or a similar topic. Use a variety of *said* words and place them differently in the quotations. Don't forget the separate paragraph for every speech.

## LESSON 85

### SPELLING 13

#### Another Review of the Hardest Words

Do you suppose that everyone in your class could spell correctly every word in Spellings 1 and 2 if you now reviewed them a second time? Probably some words would be spelled wrong again in the same old way. Review carefully Spelling 1, page 8, and Spelling 2, page 11.

## EXERCISE

For each of the following pairs of words write a sentence not less than ten words long that contains both words: *knew* and *grammar*, *perhaps* and *too*, *among* and *separate*, *before* and *knows*, *all right* and *across*, *many* and *meant*, *known* and *too*, *separate* and *all right*, *too* and *before*.

## The Right Forms 10

I DRAW; I DREW; I HAVE (HAD) DRAWN

1. I drew a picture.
2. Sleds are drawn by dogs.
3. We drew lots for the prize.
4. He had drawn up a bucket of water.
5. She drew down the shades.
6. He had just drawn his gloves on.
7. Two horses drew the carriage.
8. This picture is well drawn.
9. She drew water for the camels.
10. He drew a plain sketch of the road.
11. Could you have drawn a plainer one?
12. Neither you nor I could have drawn so well.
13. The sleigh was drawn up to the door.
14. Who drew this picture?
15. It was drawn by the art teacher.
16. She has drawn a better map than you have.
17. I drew several feet more line from my reel.
18. Ted has drawn a ridiculous picture of Joe.
19. Could any of us have drawn a funnier one?
20. We drew the boat high up on the beach.



## LESSON 86

### DICTIONARY 9

#### Using Thumb-Guides

Some dictionaries are provided with "thumb-guides" to help the user find a word more quickly. If you will examine a dictionary that has this feature, you will observe that when you place your thumb in the notch marked with a certain letter, you can open the book immediately to the page on which that letter begins. You should practice using these notches and opening the book, until you can get the right page every time.

If the class is provided with dictionaries that have thumb-guides, this exercise will be found interesting. Each of the following words occurs near the first page of its letter. When you open your dictionary by means of the notch, you will not have to look far to find the word. Find each of the words in this list of 24, copying the word and its marks of pronunciation. See who can finish first. Your success will depend largely on your ability to open the book to the right page with one movement.

- |                |              |                |
|----------------|--------------|----------------|
| 1. cabal       | 9. quadrant  | 17. sachet     |
| 2. radioactive | 10. iambic   | 18. earnest    |
| 3. tableau     | 11. oasis    | 19. parliament |
| 4. fatality    | 12. galleon  | 20. abdicate   |
| 5. dachshund   | 13. namesake | 21. yeoman     |
| 6. ulna        | 14. wainscot | 22. Babel      |
| 7. jabber      | 15. labial   | 23. tabulate   |
| 8. hartshorn   | 16. kayak    | 24. vacillate  |

## LESSON 87

### DICTIONARY 10

#### Using Guide-Words

Doubtless you have noticed by this time that most dictionaries have two words set up at the top of each page. These are called "guide-words," because they guide a person who is searching for a word, and aid him in finding it quickly. The first of these two words at the top of a page is the first word listed on that page; the second one is the last word listed on the page. You know at once that if the word for which you are searching comes between these two guide-words, it is on that page. It is clear that a person who has learned to use the thumb-guides and the guide-words can find words much more quickly than one who has not.

Suppose, for example, that you want to see the word *valor*. Placing your thumb in the notch marked V, you open the book to the first page of the letter V. Since that letter happens to begin in the middle of a page, you see at the top the guide-words UTTER and VACCINATION. Your word is not on that page. On the opposite page you see the guide-words VACCINE and VALIDITY. Since you know that *i* comes before *o*, you turn the leaf. Instantly your eye falls upon the guide-words VALKYR and VANDALISM, and you know that your word is likely to be near the top of the first column on the page. Sure enough, it is the sixth word down in the first column. You have found your word by making two

motions, where an untrained searcher might have made a dozen, and would certainly have taken several times as long.

### EXERCISE

Using the thumb-guides and the guide-words, find and copy on a slip of paper the following words, with their marks of pronunciation. Try to get each word with the fewest motions possible. After each word copied on your slip write the number of motions you had to make to find it. The pupil having the lowest total score wins.

- |               |              |              |               |
|---------------|--------------|--------------|---------------|
| 1. fatigue    | 6. ratify    | 11. dauphin  | 16. wistaria  |
| 2. vehement   | 7. jasmine   | 12. harangue | 17. gamut     |
| 3. adolescent | 8. ballad    | 13. quinine  | 18. overreach |
| 4. nimbus     | 9. palpable  | 14. sedulous | 19. immure    |
| 5. labyrinth  | 10. temerity | 15. caisson  | 20. efficient |

## LESSON 88

### ORAL COMPOSITION 12

#### Holding an Interview

Not long ago a seventh-year class was given the following assignment. Each pupil was asked to question some person just as a newspaper reporter does when he wants to get an interview for his paper. The subject of this interview was: "Which do you think gives us the more useful training, mathematics or history?" Of course, the wisest man could scarcely

hope to settle such a question. But the pupils were not trying to settle it. They were simply getting the opinions of the persons with whom they talked, so that they could give reports of the interviews in class. This is the way a boy named Willis gave his oral report. The notes of the shorthand writer give the exact words the boy used.

I had an interview with one of my neighbors while walking down to school today. I told him I wanted to have an interview with him for English. He said, "All right. Fire away."

So I started in and asked him, "Which do you think is more important, mathematics or history?"

He said he thought he would rather take history, but that he thought mathematics was more important. I asked him what he would do without mathematics. He would have to use that almost every day, but he said he had to learn a lot of stuff that was of no use, and — er — he thought it wasn't any use to him. He said he thought history was more important.

Can you give a better report of an interview than this? It is to be hoped that you can, for this one is pretty bad. The speaker did not make his point plain. He stammered and contradicted himself. He started out with direct quotations, but soon he got lost in a tangle of indirect ones, and repeated *said* until we were tired of hearing it. His report has no life or interest in it.

A girl named Violet gave a report on the same subject. It appears on the next page. What makes her report more lively than the first one? Can you tell?

**Violet's Report**

This morning I walked up to Mother and said to her, "Now, Mother, I'm going to have an interview with you."

Mother laughed and replied, "I think I know what it's for. It is for your English class, isn't it?"

I told her that she was right. I then asked, "Mother, what good does mathematics do us, anyway?" Mother answered, "We need mathematics all the time. Every person who has a job must know something of mathematics. It is used by practically everyone in daily life."

Then I inquired, "Well, what good does history do us?"

Mother thought a little, and then she answered, "Why, history isn't exactly as necessary as mathematics, but it is very interesting and useful. We should all like to know history. It develops the mind to study it, and to learn the important things that have happened in the world."

"Which of the two do you think is more important?" I questioned.

Mother answered decidedly, "Mathematics, of course. History is more like a book which we read for interest and pleasure. Mathematics we need for all kinds of practical work."

You see this interview sounds like the talk of real, live people. Besides, the speaker used various words in place of *said* and *asked*, and thus kept her talk from being tiresome. She made good, complete sentences.

**EXERCISE**

Hold an interview with an older person on the subject: "Will the time soon come when airplanes will be as commonly used as automobiles are today?" It will be a good plan to make up several

questions to begin and carry on the conversation, so as to draw out the information you want. During the interview you should have in your hand a small notebook and a pencil, for you may want to jot down a few notes. Then, just as soon as the conversation is over, make the notes for your oral report while you can still remember the words of the conversation. Make the report sound as real and life-like as you can.

## LESSON 89

### ORAL COMPOSITION 13

#### **An Interview to Be Published**

Suppose that you are a reporter going after an interview. (It may be that the best interview will be good enough to publish in the school paper.) Question some older person on this point: Would it be a good thing for pupils to be required to attend school for a six-week summer term? We ought to get together some very interesting opinions on this subject. Think the matter over, and prepare several questions to begin and carry on the conversation. After the interview write up your notes at once.

Practice aloud before coming to class. Remember the *said* words that put life into a conversation. Put some of them after the quotation and some in the middle of it.

## LESSON 90

### SPELLING 14

#### A Review of Danger Points

Have you thought that the study of spelling is nearly all review? Almost all the words that you have had in this book you had several years ago. Still the class doesn't know them. We go over them and over them again, but some pupils fail. No school has ever reviewed spelling too much. For to-day review Spellings 3, page 19, and 7, page 76. We can have some variety by skipping Spelling 4 for the present.

#### EXERCISE

For each of the following pairs of words write a sentence not less than ten words long that contains both words: *speak* and *its*, *at last* and *rode*, *rough* and *theirs*, *ours* and *might have told*, *asks* and *enough*, *led* and *at all*, *hers* and *ours*, *in fact* and *weak*, *in spite* and *too*, *its* and *separate*.

#### The Right Forms 11

I OUGHT (Never use *had* with *ought*!)

1. I ought to go home.
2. I ought to have gone earlier.
3. You ought to do better work.
4. He ought to get more sleep.
5. You ought not to eat so much meat.

6. This boy ought not to be here.
7. She ought to have got up on time.
8. He oughtn't to give up until he has tried.
9. He ought to know the answer, but he doesn't.
10. Ought you to use Tom's rifle?
11. No, I oughtn't.
12. Those children ought to be in school.
13. I know that I ought to save money regularly.
14. The job ought not to have taken so long.
15. Oughtn't you to stay at home?
16. Yes, I ought to stay.
17. You ought not to be so careless.
18. How can I do all the things I ought to do?
19. Why ought we to visit a dentist twice a year?
20. You ought to know the answer to that one.

## LESSON 91

### SENTENCE WORK 24

#### Verbs of Three Words

A word like *gathering* cannot by itself be a verb. But in Sentence Work 3 (page 41) you learned that if an "ing" word is combined with *am* or *is* or *are* or *was* or *were*, it can help to form a verb. Notice the verbs in the following sentences:

1. The pickers *were gathering* the cotton.
2. I *am helping* my mother.
3. Rob *was seeing* the sights.
4. *Is* Los Angeles *growing* rapidly?
5. I *was hoping* for your recovery.



The verbs are *were gathering, am helping, was seeing, is growing, was hoping.*

Verbs of this kind may have three parts.

6. I *have been helping* my mother.
7. *Had* Rob *been seeing* the sights?
8. She *has been hoping* for your recovery.

The verbs are *have been helping, had been seeing, has been hoping.*

There are other verbs of three parts, like these:

9. I *could have helped* my mother.
10. He *might have seen* the sights.
11. They *may have eaten* all the food.

The verbs are *could have helped, might have seen, may have eaten.*

### EXERCISE

Divide a sheet of paper down the middle and number the left-hand margin from 1 to 20. Then write in columns the verbs and the subjects of the following sentences. Some of the verbs have one word; some have two; some have three. Do not include any such words as *to hide* or *to scowl*. Do not include such words as *for, hard, out*.

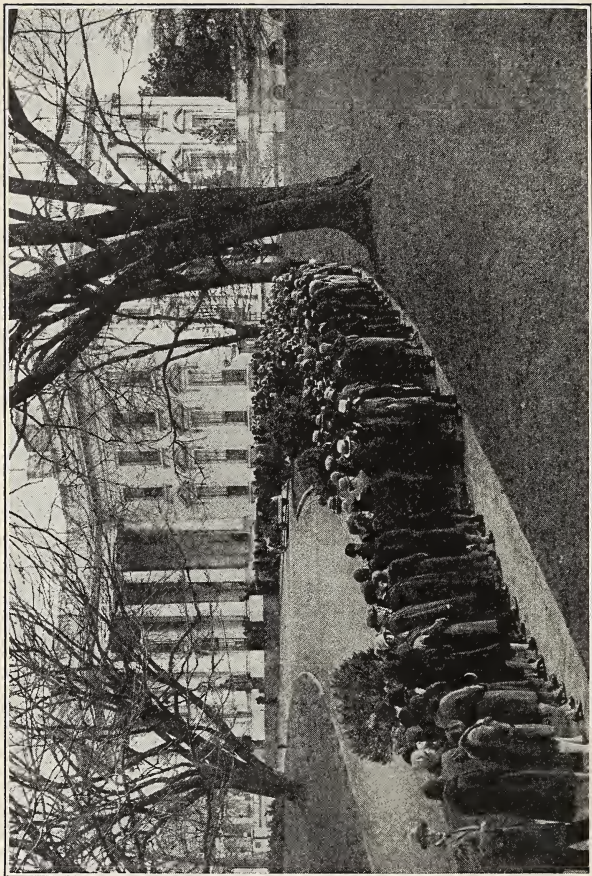
1. Where are you going?
2. I have been buying a new coat.
3. These logs would have made excellent lumber.
4. I have just been reading a good story in the last number of *St. Nicholas*.
5. They are not telling anything about it.

6. I am going to hide in the attic.
7. The drug store on Linden Street has been having a cut-price sale.
8. Were you looking for something?
9. Molly had been trying hard not to scowl.
10. Was the train running very fast?
11. He could have earned two thousand dollars a year.
12. Is it as bad as that?
13. In my whole walk of more than thirteen miles I saw only one house.
14. For many years the shipyards of the Great Lakes have turned out huge cargo steamers.
15. The old dog might have bitten you.
16. Why should I have noticed anything strange about that little black box?
17. Will you accommodate me by turning this grindstone for a few minutes?
18. We might possibly have reached this place sooner by taking the hill road.
19. Where has that child put the key to the front door?
20. Is he subscribing for *The American Boy* this year?

## LESSON 92

### SENTENCE WORK 25

On page 179 you will find a paragraph that tells how the Indians make fire. Rewrite the paragraph, dividing it carefully into sentences. (Each sentence has only one verb.) Then underline each verb twice and each subject once.



Photograph from Wide World Photos  
AWAITING THEIR TURN TO GREET THE PRESIDENT

### How Indians Make Fire

The Indian knows how to make fire with two sticks one of these is about six feet long it is soft and punky with decay the other stick is only a foot long and an inch wide the Indian holds the big stick firmly between his legs with one end on the ground then he rubs the small, hard stick against the punky one very rapidly soon he has made a groove in the big stick the tiny, dusty shavings gather at the bottom of the groove he rubs faster and faster he is working hard enough to bring out the sweat all over his body his eyes almost pop out of his head suddenly he stops he is holding the little stick against the bottom of the groove the hot end of it kindles the tiny shavings in two seconds more a little wisp of smoke curls up into the air the fire has started

## LESSON 93

### WRITTEN COMPOSITION 15

#### New Year's Day at the White House

On page 178 is a picture of citizens standing in line to greet the President of the United States on the occasion of the annual New Year reception at the White House. This is a chance for you to use your imagination in writing. Imagine that you, with your parents or some other older persons, are in this crowd, awaiting your turn to shake hands with the President. Write your conversation with these persons, trying to make the speeches sound real, and taking pains to get the paragraphing and punctuation right.

## LESSON 94

### WRITTEN COMPOSITION 16

#### **Making the Reader See, Hear, and Feel**

Some people go around half asleep. They have eyes and ears and noses, but for all the use they make of these organs to help them enjoy life, they might almost as well be without them. If you want your eyes and ears to "grow up," learn to use them. Form the habit of *noticing things*. Be interested in the objects and people around you.

Sometimes, if we look closely, we can see moving pictures in the life about us. The pen is better than the camera for these, for it can put the movement into words. Besides, it can give us something to hear, and suggest feelings, too, such as excitement, happiness, or fear. If you sit still for a little while in a park or in the woods, you will be likely to see a moving picture that is worth putting into language.

Here is a little moving picture presented by a school-girl. The picture changes in a flash, but a quick ear and an active eye have caught it before it vanishes. Guess!

One of Hiawatha's brothers paused a minute to taste a frozen apple beneath a wild-apple tree. As he sat there in the pale winter sunlight, his furry coat gleamed golden brown and gray, touched with black. As he daintily nibbled at his breakfast, he occasionally sat upright to listen. His great bright eyes seemed to observe everything. His long, delicately pointed ears were strained to

catch the slightest sound. Suddenly a twig snapped in the tangle of raspberry bushes. There was a streak of gray and brown, and a flash of white. The next instant nothing remained at the foot of the wild-apple tree except a nibbled apple and the traces of dainty paws.

### EXERCISE

Write a short description of a few seconds in the life of some wild or tame animal. Pick a moment when something is happening that is worth watching. Then use words that make us see, hear, and feel.

## LESSON 95

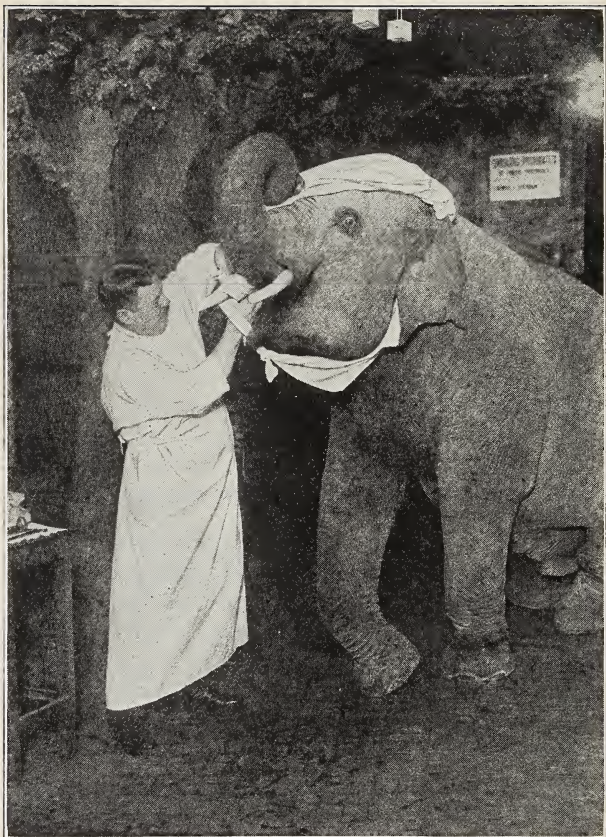
### WRITTEN COMPOSITION 17

#### **An Elephant Goes to the Dentist**

Look at the picture, "A Big Toothache," on the next page. The dentist seems to have a fair-sized job on hand. What do you think of the patient's expression? What do you suppose he is thinking? Can you sympathize with him?

Here is a chance to test your imagination. Pretend that an elephant can write. Prepare a one-page composition in which Rajah tells about his experience with the dentist. Or, if you are one of those people who can't imagine things very well, tell about an experience of your own, such as your first trip to a dentist. Try to bring out the feelings of the patient, as the picture does.





By Ewing Galloway, N. Y.

# A BIG TOOTHACHE

## LESSON 96

### SPELLING 15

#### Dropping *e* Before a Suffix

If, some fine day, every pupil in the high schools of America could learn to spell *coming*, the school-boards would declare a holiday in every town and city. There is small chance of such a holiday. There are about 150,000 young people in the seventh grade, and another 150,000 in the eighth, who can not spell *coming*. But perhaps there are better times ahead, when *coming* will never have more than one *m* in it, and no vowels except *o* and *i*.

If you want to learn to spell words like *shining* and *writing* and *dining* and *coming*, here is the recipe: Remove the *e*, then add *ing*.

Try the verb *hope*. Strike at the *e* and smash it with one blow. Then bring up an *ing*. You will find that the *ing* will stick fast. There you are:

*h o p i n g*

If you strike off the *e* of *scare* and add *ing*, you have *scaring*. If you demolish the *e* of *use* and add *ing*, you have *using*. Anyone who practices constantly will find his skill increasing so much that he can even take verbs like *argue* and *pursue* and make

*a r g u i n g*      *p u r s u i n g*

People are generally afraid of *e* and will not knock it off. Yet in the high schools, there are



occasionally students who learn to write *argument* with only one *e*. They have even been known to write *truly* without an *e*, and *ninth*. Take a piece of paper and see if you can do that.

coming	argument	arguing	scaring
dining	shining	truly	pursuing
using	hoping	writing	ninth

### EXERCISE

Write a sentence not less than five words long for the *ing* form of each of these verbs: *hope*, *scare*, *race*, *come*, *shine*, *dine*, *ride*, *write*, *choose*, *use*, *argue*, *pursue*. Write a sentence not less than five words long for each of these words: *argument*, *truly*, *ninth*.

## LESSON 97

### SENTENCE WORK 26

#### The Words That Make Phrases

Through all the Sentence Work thus far we have been studying verbs and subjects. We have seen that whenever a subject is put with a verb, it makes a complete sentence.

1. I looked.

Such a tiny statement is bare. It is so short that we hardly recognize it as a sentence. Ordinarily we put some other words with it.

2. I looked *at the window*.

This lesson is about those little words like *at* which follow verbs and tell us something about the action of the verbs. *At* is a very common word. It usually has some noun or pronoun after it. In sentence 2 the noun *window* is after it. Observe the nouns and pronouns that follow *at* in these sentences.

3. I stared at the *elephant*.
4. Uncle Phil came at *noon*.
5. The dog rushed at *me*.
6. I am not pointing at *you*.

*By* is another little word of the same kind.

7. Nora stood *by* the door.

Notice the nouns or pronouns after *by* in these sentences:

8. Stand here *by me*.
9. Did you come *by train*?
10. Kerosene is sold *by the gallon*.
11. We should be there *by that time*.

*In* is another word of the same sort. Notice the noun or pronoun in each of these sentences:

12. He came *in a taxi*.
13. Look *in the pantry*.
14. There is a spring *in it*.

Other words of the same kind are in the sentences at the top of the next page. Some of them are a bit longer than those we have noticed, but it is not hard to see that they do the same kind of

work. In each sentence find the word and the noun or pronoun that comes after it.

15. He was running from the enraged goat.
16. We came after supper.
17. May I go with you?
18. I accidentally bumped into him.
19. We struggled through the deep snow.
20. Mother sent me to the store.
21. The squirrel stood on his hind legs.
22. The nurse has no control over her.
23. The hawk circled above the pasture.
24. I can finish it before school.

The little words that you have been finding are called "prepositions." That is a big name for a small word, but it is easier to say than "the little words that have nouns or pronouns after them."

The noun or pronoun that follows a preposition is called the "object" of the preposition. A preposition and its object make what is called a "phrase." Find the preposition and its object in this sentence.

25. We looked at the ostrich.

The preposition is *at*. The noun *ostrich* is its object. *At the ostrich* is a phrase.

*Pronouns as objects.* You would never think of saying, "We looked at *she*," for that sounds ridiculous. You would always say, "We looked at *her*." Notice carefully the pronouns that are used as objects:

of *me*  
to *us*

at *him*  
with *her*

for *them*  
by *whom*

You would always, naturally, use those "objective" forms after prepositions.

You ought to use the same forms when there are two objects:

of him and *me*

to them and *us*

after me and *him*

with me and *her*

at me and *them*

between you and *me*

Notice especially that second object of *between*: "between you and ME."

### EXERCISE I

Prepare to recite orally on the following sentences. First find the preposition. Say what its object is. Then say what the phrase is — like this: "The preposition is *by*. Its object is the noun *side*. *By my side* is a phrase."

1. Margaret stepped into the bus.
2. We were resting in the shade.
3. I stood thoughtfully on the bridge.
4. The fish slipped from my hands.
5. The crowd was pouring through the gate.
6. The audience stood during the prayer.
7. May I climb to the top?
8. Arthur slid down the banisters.
9. The sailor was climbing up a rope.
10. You can succeed by hard work.
11. The water ran over the road.
12. There are big beams beneath the floor.
13. Don't buy candy with your money.

14. My little brother stood behind us.
15. Will they start without us?
16. Just look at that giraffe!
17. There is some soot above your left ear.
18. Virginia sat quietly beside them.
19. Isn't there an arithmetic among your books?
20. You will get an answer after five days.

### EXERCISE II

Write out the following sentences, inserting the proper pronoun where the parentheses are printed.

1. Sit here between Alexander and ( ).
2. They went by Bill and ( ) at sixty miles an hour.
3. Without you and ( ) the party won't be a success.
4. By noon they were way beyond Bob and ( ).
5. Miss Shaw laid the blame on them and ( )  
equally.
6. I never heard of either you or ( ).
7. We ran across Duff and ( ) at the news-stand.
8. It has been over a month since we heard from the  
Scofields or ( ).
9. Just between you and ( ), I don't believe it.
10. One day, while I was riding with Carl and ( ),  
she told me all about it.
11. The lecturer seemed to look right at her and ( ).
12. Direct a letter to Ben and ( ) at Taylorsville.
13. There was no love lost between us and ( ).
14. Sitting behind Sarah and ( ) was a young man  
who thought he knew it all.
15. There is only one way we can win when we play  
against Alfred and ( ).
16. She walked by my sister and ( ) as if she had  
never seen us.

17. Above Sidney and (    ) hung a stuffed shark.
18. Mr. Ashford pointed toward the driver and (    )  
as if he thought they had done it.
19. There has always been the best of feeling between  
her and (    ).
20. Mrs. Borden had made a pie for Fannie and (    ).

## LESSON 98

### SENTENCE WORK 27

#### Using Phrases to Begin Sentences

A child always begins a sentence with the subject:

1. *They* acted a play in the booth on the lawn.

That is a correct sentence. A majority of the sentences in good books begin with the subject. But if *all* the sentences of a composition begin that way; they sound like parrot talk. A parrot learns a certain kind of sentence and says it over and over and over: "Polly wants a cracker. Polly wants a cracker. Polly wants a cracker." A parrot never gives us any variety. But a seventh-year pupil ought to know how to vary his sentences.

The simplest and easiest way in which an author of good stories puts variety into his sentences is to begin some of them with those prepositions that you studied in Sentence Work 26. The author who told about the play began with *in*:

2. *In* the booth on the lawn they acted a play.

Do you know any reason why you shouldn't once in a while begin one of your sentences with *in* or *at* or *on* or *before*? What do you think prepositions are for? They are for use in composition. The Exercise below will show you how to use prepositions for making your style less parrot-like.

Before you do the Exercise, look at these five examples of how authors begin sentences with phrases:

3. *By* hard work you can succeed.
4. *During* the prayer the audience stood.
5. *Beneath* the floor there are big beams.
6. *Above* the door hung a horseshoe.
7. *After* five days an answer will come.

### EXERCISE

Rewrite the following sentences, putting the prepositions at the beginning — like this:

{ Donald stood *between the horses*.  
{ *Between the horses* stood Donald.

1. Mr. Sales started in the early morning.
2. We were awake before daylight.
3. I tripped him with a quick movement.
4. We planted rose-bushes around the fountain.
5. The Boy Scouts marched behind the band.
6. The canoe plunged into the rapids.
7. The sap was running from every tree.
8. They have been away since February.
9. The humming birds darted over the nasturtiums.
10. Arthur dashed into the shallow water.

11. There was not a sound until midnight.
12. A little wind arose toward evening.
13. A long road stretched before him.
14. That seemed a long way to me.
15. The custom is different with us.
16. There is a winding road through Uncle Mort's woods.
17. Many good stories were told during the evening.
18. A long wagon-train was winding up the steep gorge.
19. This path is really not safe after nightfall.
20. The sled shot down the long hillside.

## LESSON 99

### SENTENCE WORK 28

#### **Finding Phrases That Cause Sentence-Errors**

Read the pairs of sentences which follow. Notice in each case how the second sentence begins.

1. He slept soundly for eleven hours. *At nine o'clock* he got up.

2. The man and the lion were locked in the room. *In the street* outside the crowd waited breathlessly.

Read this next pair of sentences and decide where the second one ought to begin.

3. First he read the letter from his sister after that he opened the one from Jim.

It would sound absurd to say, "First he read the letter from his sister after that." Surely the sensible way to divide is this: "First he read the letter from



his sister. After that he opened the one from Jim." The words "after that" certainly belong with the second statement. When we put a period after "sister" and capitalize the first letter of "after," we put together the things that belong together.

Probably you would like to know why we have a lesson in finding where the second sentence of a pair begins. There is a very important reason: *Untrained pupils do not even realize that there are two sentences* in the group of words about reading the letters. They have never heard that a sentence may begin with a preposition; and so, when they write "after that," they do not use a period and a capital letter. They make sentence-errors. The Exercise will show you how to avoid this kind of childish mistake.

### EXERCISE

Each group of words contains two sentences. Decide where you could divide each group in such a way that the two sentences would sound natural and sensible. Then copy them on a sheet of paper, putting in the necessary period and capital letter. Draw one line under the preposition that begins the second sentence, and two lines under its object.

1. The smoldering wick burst into flame by the sudden light Wilbur saw his father.
2. Eight days passed slowly by at last he came.
3. Maggie scrambled up the opposite bank at the top she paused and looked back.
4. Harry peeped through the crack at the stove a tramp was frying some eggs in a rusty skillet.

5. Lobsters are very expensive in fact they cost three times as much as good beefsteak.

6. For three years he was a clerk in a department store before that he had been an errand-boy.

7. There was a faint, squeaking noise in the attic at the same time the latch of the front door was rattling mysteriously.

8. The air was close and hot in the deep woods on the open shore, however, there was a fine, cool breeze.

9. The cat shot through the hole in the fence after her rushed the barking dogs.

10. Jack held the door with all his strength in a short time, however, the stranger forced his way into the room.

11. Nolan sat up in bed beyond the hall door he could see a dim light.

12. The cat was not frightened in the least to my surprise she began to rub against the dog.

13. With one hand she was holding the cartoon against the wall with the other hand she was reaching for a pot of paste.

14. At the head of the procession were some mounted police behind them marched a squad of Camp Fire Girls.

15. We were struck dumb for a moment no one could say a word.

16. There was a "No Trespassing" sign on the hedge in spite of this many pedestrians took the short cut.

17. About the middle of the ladder there was a broken step above this was a crack in the side-piece.

18. All through the first act the audience was tittering during the second act they quieted down.

19. A cellar window had been left unfastened through this the boys found their way.

20. In the center of the garden was a huge rose-bush around this a row of verbenas had been planted.

## LESSON 100

### LETTERS 11

#### Telling How to Entertain

918 East Chestnut Street  
Louisville, Kentucky  
March 5, 1932

Dear Fred:

I am on a committee to plan for a class party that we are going to have on April Fool's Day. We want to have some good "stunts," but we don't know what to do. Won't you write and tell me what they did at the party you went to last spring? You needn't write a long letter. Just give me some ideas about how to entertain the crowd and make them all have a good time. Maybe I can do something for you some day to pay you back.

Your affectionate cousin,

Richard Bennett

#### EXERCISE

Write a neat and careful reply to Richard's letter. Imagine that he is your cousin, and that you really want to help him out. Tell him about the entertainment at some party you have attended, making every explanation clear.

When you have written the letter, fold it to envelope size, and write the address and the return address on the outside, placing them as you would on an envelope.

## LESSON 101

### LETTERS 12

#### **Explaining Something to a Friend**

Write one of the letters required in the following list. If you are in doubt about any part of the letter or any mark of punctuation that you should use, turn to the model on the preceding page. Be sure that everything is right. Write neatly and plainly. Don't ramble along; come right to the point of the assignment.

1. A friend in another town is thinking of joining the Boy Scouts, the Girl Scouts, or the Camp Fire Girls, and asks your advice. Write a letter in which you advise joining. Give your reasons. You will do better work if you think of a real person whom you know.

2. A friend living in the country writes to you that he wants to come to town and go to a movie or some other entertainment with you some time during the present week. After looking up the advertisements, write him a letter telling him which night you think will be best.

3. Write to a friend or relative, telling briefly a peculiar happening of a recent Saturday or holiday.

4. Write a letter to a former classmate, telling about a school program in which some people whom he knows have taken part. Make it seem real and lively. This subject gives you a good chance to be humorous and original.

5. Suppose that you and your cousin had been invited to take Thanksgiving dinner in the country. You enjoyed the dinner, but your cousin was prevented from going. Write a letter telling him what he missed. Try to make his mouth water.

### The Right Forms 12

I GIVE

I GAVE

I HAVE (HAD) GIVEN

1. I gave you my notebook.
2. Have I given you a pen?
3. You gave me a pencil.
4. She gave one of her dresses away.
5. She has given the right answer.
6. He gave up his chair.
7. We gave Mother a present.
8. I have given you my ticket.
9. Have you given him any candy?
10. We gave him what was left.
11. Who gave you this book?
12. It was given to me last week.
13. We should be given more time.
14. He had given up in despair.
15. We gave him a dollar.
16. The ice gave way.
17. The farmer gave us our dinner.
18. I gave you all I had.
19. Could I have given any more?
20. Has he given you a receipt?

## LESSON 102

### WRITTEN COMPOSITION 18

#### A Review of Divided Quotations

No doubt some of you occasionally get rather tired of school. How would you like to go to a school like the one conducted by Mr. Squeers, which Dickens tells about in *Nicholas Nickleby*? After you read about how Mr. Squeers taught his boys grammar and spelling, you may think yourselves lucky.

Obedient to this summons, there ranged themselves in front of the schoolmaster's desk a half dozen scarecrows, out at knees and elbows, one of whom placed a torn and filthy book beneath his learned eye.

"This is the first class in English spelling and philosophy, Nickleby," said Squeers, beckoning Nicholas to stand beside him. "We'll get up a Latin one, and hand that over to you. Now, then, where's the first boy?"

"Please, sir, he's cleaning the back-parlor window," spoke up the temporary head of the class.

"So he is, to be sure," rejoined Squeers. "We go upon the practical mode of teaching, Nickleby; the regular education system. C-l-e-a-n, clean, verb active, to make bright, to scour. W-i-n, win, d-e-r, der, winder, a case-ment. When the boy knows this out of a book, he goes and does it. It's just the same principle as the use of the globes. Where's the second boy?"

"Please, sir, he's weeding the garden," said a small voice.

"To be sure," returned Squeers, by no means disconcerted. "So he is. B-o-t, bot, t-i-n, tin, bottin, n-e-y,

ney, bottiney, noun substantive, a knowledge of plants. When he has learned that bottiney means a knowledge of plants, he goes and knows 'em. That's our system, Nickleby; what do you think of it?"

"It's a very useful one, at any rate," answered Nicholas.

"I believe you," rejoined Squeers, not remarking the emphasis of his usher. "Third boy, what's a horse?"

"A beast, sir," replied the boy.

"So it is," said Squeers. "Ain't it, Nickleby?"

"I believe there is no doubt of that, sir," answered Nicholas.

"Of course there isn't," agreed Squeers. "A horse is a quadruped, and quadruped's Latin for beast, as everybody that's gone through the grammar knows, or else where's the use of having grammars at all?"

"Where, indeed!" repeated Nicholas, abstractedly.

"As you are perfect in that," resumed Squeers, turning to the boy, "go and look after my horse, and rub him down well, or I'll rub you down. The rest of the class go and draw water up till somebody tells you to leave off, for it's washing-day tomorrow, and they want the coppers filled."

So saying, he dismissed the first class to their experiments in practical philosophy, and eyed Nicholas with a look, half cunning and half doubtful.

Notice where the *said* words are placed in the account of Squeers with his class. Some of them come after the quotations, of course. Some come in the middle, and divide a quotation into two parts.

Study the paragraphs. You can see that there is a separate paragraph for every speech.

Examine the following quotations. Notice that only the words that are spoken are inside the quotation marks.

1. "I think," croaked the bullfrog to the muskrat, "that you rats are entirely too conceited."

2. "Why in the world," muttered Jasper, "do people insist on carrying all their eggs in one basket?"

3. "If you will only listen," Marcia continued, "I'll show you how you two have made the biggest mistake of your lives."

The *said* words are never inside the quotation marks.

### EXERCISE

Copy the following sentences, putting in the quotation marks that are needed.

1. If you should ask me, observed the corporal, I'd tell you that you had cold feet.

2. Now, Martin, explained the judge, you must either plead guilty or not guilty.

3. Well, Judge, stammered the prisoner, I really don't know whether I am guilty or not.

4. After you get inside the gate, Clyde continued in a lower tone, you had better take off your shoes.

5. If I ever catch you on this side of the fence again, threatened Brodie, shaking his big, hairy fist under our noses, I'll make fish-bait out of both of you.

6. If that duck comes out on this side, chuckled the old fox to himself, I know what'll be on the bill of fare for tonight.



7. The only thing that saved me, Dan concluded, as he removed his soaked boots, was that little willow stick.

8. Very well, Mr. Fraser, interposed the driver, but where's my money to come from?

9. If I had thought, replied Miss Brooks, I should never have spoken to her at all.

10. Speak low, he replied, gripping me by the shoulder, for you can't tell who may be listening behind that hedge.

11. You fellows down here, I said, trying my best to hold my temper, have a curious idea of hospitality to strangers.

12. When he sticks his head out, whispered Scotty between clenched teeth, you aim for the light spot of hair just below his jaw.

13. Yes, Doctor Harris, the lawyer answered, replacing in his lapel the pin with which he had been punching the paper, I will undertake the job on those terms.

14. Don't go down there, screamed the boy, shaking with terror, because that Frenchman's ghost may be waiting for you!

15. Where in this town, thought Loren, as he sauntered along the lane, could you find a meaner man to work for than old Crawfish Sullivan?

16. If I should go back home without taking a single picture, objected Mr. Price, with a worried look on his usually placid face, all the money I spent to come out here would be wasted.

17. Do you imagine, retorted the engineer, handing the blue-print to Mr. Casey, that this job can possibly be done by January?

18. I can't understand, Enid put in with a frown of bewilderment, what you mean by such expressions as 'pull the chocks' and 'taxi down the field' and all the rest.

19. The one thing that I'm sure of, he continued, his voice rising higher than ever, is that I'd refuse to live where you have to shovel coal into a furnace from September to June to keep from freezing.

20. Why, Dr. Kent, interposed Mrs. Clay, with an expression of dismay, you surely can't mean that Fluffy could possibly have any disease so common and vulgar as fits?

## LESSON 103

### WRITTEN COMPOSITION 19

#### Turning Indirect Quotations into Direct Ones

Read this paragraph aloud. After you have reached the third sentence, can you tell which woman is speaking?

About noon an old woman brought Mrs. Weston a chunk of coarse bread and a gourd filled with water. *She* asked *her* if *she* was tired after the terrible journey, and *she* replied that *she* was wearied almost to death. Then *she* told *her* that *she* had heard one of the soldiers say that the prisoners were to be examined that evening. *She* only said that it would probably be soon. Then *she* went out of the hut, saying that *she* would be back again in a few minutes.

One good thing about the use of direct quotations is that it helps us to know who is speaking. In reading the passage above, it is impossible to tell what person is meant by *she* and *her*. Of course, we might use the names instead. This arrangement does make the meaning plain.

About noon an old woman brought Mrs. Weston a chunk of coarse bread and a gourd filled with water. The old woman asked Mrs. Weston if Mrs. Weston was tired after the terrible journey, and Mrs. Weston replied that she (Mrs. Weston) was wearied almost to death. Then Mrs. Weston told the old woman that she (Mrs. Weston) had heard one of the soldiers say that the prisoners were to be examined that evening. The old woman only said that it would probably be soon. Then the old woman went out of the hut, saying that she (the old woman) would be back in a few minutes.

Such repetition is silly. We do not need to write in that way to make ourselves understood. We can use direct quotations instead.

#### EXERCISE

Write out the dialog between Mrs. Weston and the old woman, turning the indirect quotations into direct quotations. Watch these five points.

1. Put some of the *said* words after the quotation and some in the middle.
2. Use a variety of *said* words.
3. Be sure that everything that is said is inside quotation marks.
4. Put each speech in a paragraph by itself.
5. Make the talk sound like the talk of real people.

## LESSON 104

### SENTENCE WORK 29

#### Beginning Sentences with Two Phrases

In Sentence Work 27, page 189, you learned how to shift a phrase from the end of a sentence to the beginning. For instance, you changed "I tripped him with a quick movement" to "With a quick movement I tripped him."

You could make the change just as easily if there were two phrases after the verb.

1. I tripped him *with* a quick movement *of* my foot.
2. *With* a quick movement *of* my foot I tripped him.

The preposition *of* is so common in connection with another preposition that we are going to pay special attention to it in this lesson. Notice the two prepositions in each of the following sentences:

3. A ruined bungalow stood *in* a forest *of* pine trees.
4. The watchmaker removed it *by* one gouge *of* his thumb-nail.
5. My name was *at* the bottom *of* the list.

The sentences could just as well begin with the pairs of phrases.

6. *In* a forest *of* pine trees stood a ruined bungalow.
7. *By* one gouge *of* his thumb-nail the watchmaker removed it.
8. *At* the bottom *of* the list was my name.

Other common pairs of phrases that might begin sentences are like these:

*among* the pebbles *on* the beach  
*through* the window *at* the rear  
*near* the wall *along* the roadside

### EXERCISE

Copy the twenty pairs of phrases below and after each one write a subject and verb and several other words, so as to make complete sentences — like this: "On the top of the ladder *sat a very untidy little child.*" See who can make the most interesting sentences.

1. In the hush of midnight
2. Around the door of the shop
3. At the end of the game
4. From the top of the tower
5. Through the noise of the street
6. After the close of business
7. For the sake of my mother
8. Over the edge of the precipice
9. Through the center of the line
10. At the entrance to the grounds
11. During the first half of the game
12. Before the day of his arrival
13. Among the people in the elevator
14. Throughout the whole time of my visit
15. Down the valley of the Ohio
16. After a dip in the cold water
17. Upon the end of the plank
18. In the chair by my desk
19. Above the tops of the houses
20. Up the side of the cliff

## LESSON 105

### SENTENCE WORK 30

#### Ichabod Was Afraid

Up to Lesson 74 you had learned five ways of making your sentences less childish: (1) Beginning occasionally with words like *then, there, while, though, as, next, quickly, soon, after, before*, etc., instead of always with the subject. (2) Using direct quotations. (3) Substituting other words for *said* and *asked*. (4) Putting a subject now and then after its verb. (5) Not stringing sentences together with *and* and *so*. Since then you have learned another very good way of keeping your sentences from sounding dull and tiresome—beginning with one or two phrases. Read the two passages that follow, and note the difference in life and interest.

It was the very dead of night. Ichabod was riding along the high hills beside the Hudson River. He felt scared on this long, lonely road. The broad river looked dark and mysterious below him. He could barely see the dusky forms of the boats in the dim starlight. Everything was fearfully still. He could hear the barking of a dog from the other side of

At the very dead of night Ichabod was riding along the high hills beside the Hudson River. He felt scared on this long, lonely road. Below him the broad river looked dark and mysterious. In the dim starlight he could barely see the dusky forms of the boats. Everything was fearfully still. Through the dead hush of midnight he could hear the barking of a dog from

the great river through the dead hush of midnight. The crow of a rooster came to his ears from a farmhouse half a mile away. These distant sounds only made the night seem more silent. There was no sound near him. All sorts of stories about ghosts and goblins came to his mind amid this fearful silence. The night grew darker and darker. He had never felt so lonely in all his life.

the other side of the great river. From a mile away the crow of a rooster came to his ears. These distant sounds only made the night seem more silent. There was no sound near him. Amid this fearful silence all sorts of stories about ghosts and goblins came to him. The night grew darker and darker. In all his life he had never felt so lonely.

In the column at the left you find a dozen sentences, one after the other, that begin in the same way. They are unpleasant to read. The passage sounds as if it had been written by a dull, tiresome person. On the other hand, if all the sentences began with prepositions, that would be freakish. It is disagreeable to read any passage in which all the sentences begin in the same way. What a reader wants is variety.

Let one pupil read aloud the "subject first" sentences at the left. After that let another read the varied sentences at the right. See how much less monotonous and childish the right-hand column sounds.

When you write your next composition, think of the two passages about Ichabod. Then make an effort to begin some of your sentences with prepositions. If you do this, and keep in mind also the other five ways of varying your sentences, you will be well on the road to writing live, interesting compositions.

## LESSON 106

### SPELLING 16

#### The Right Habits with Common Words

This lesson and all the rest of the spelling lessons in the book are reviews. It is much better to have the habit of always writing correctly these common and dangerous words than it is to study hastily other hundreds of words that are not used so often and that do not cause nearly so many errors. What is more, the pupil who overcomes his worst habits is trained to fight against all his other bad habits. These reviews of spelling, if you put your heart into the work, will make all future spelling more easy.

#### EXERCISE

The exercises of the spelling lessons have carefully directed you by saying, "For each of the following words write a sentence," etc. Now that you have grown used to this sort of work, you do not need to have the full directions given each time. You will understand that "Write sentences for these words" means that you are to write a separate sentence for each word.

Review Spelling 9, page 106, and write sentences not less than five words long for these words, among which are a few words from Spelling 1: *already, grammar, prove, said, altogether, separate, lose, laid, almost, paid, move, always.*



## The Right Forms 13

I RING

I RANG

I HAVE (HAD) RUNG

1. The bell rang.
2. Did he ring the bell?
3. Somebody rang it.
4. It shouldn't have been rung so early this morning.
5. The bell rang long ago.
6. Has the first bell rung yet?
7. It rang at nine.
8. Last year they rang it at least fifteen minutes earlier.
9. Have you rung the dinner bell?
10. These walls have rung with the merry laughter of children.
11. His voice rang out over the field.
12. Who said the last bell had rung?
13. It rang just before you came in.
14. He has rung this bell for forty years.
15. Where were you when it rang?
16. It was rung for the last time.
17. It rang ten minutes late.
18. Who heard it when it rang?
19. The Christmas bells were rung very early in the morning.
20. They rang out loud and clear.

## LESSON 107

### LETTERS 13

#### Ordering a Subscription

Write to the Clark and Nowell Publishing Company, 2114 Main Street, Bedford, Mass., requesting a three-month trial subscription to the magazine, *Our Young People*. Mention the fact that you are inclosing fifty cents in stamps, the trial-subscription price. Be sure that every part of the letter is right.

Fold this letter to envelope size, and indorse the outside as if it were an envelope.

## LESSON 108

### LETTERS 14

#### Which Kind to Buy

A friend writes that he has saved nearly enough money to buy something that he wants very much. Suppose that this article—such as a camera or a tennis racket or a pair of skates—is one that you know a good deal about. Suppose, also, that your friend is planning to buy a kind that you know is not satisfactory. Write him a letter, advising the purchase of another kind. State your arguments clearly and simply, describing definitely the ways in which the wrong article failed to work right or to stand the wear, and telling how much the other article has pleased you.

## LESSON 109

### SENTENCE WORK 31

#### Adverbs That Are "Sentence Destroyers"

We are not going to study "adverbs" this year, but we do need to be acquainted with a few of them that often cause sentence-errors. The Exercise with this kind of word will be easy if you study the lesson carefully — and the Exercise will be extremely useful in composition.

An adverb is a word that tells about the time or the place or the manner of the action of a verb.

1. *Then* we could see better.
2. *There* we stopped for a drink.
3. *Suddenly* he shouted.

Notice how these adverbs begin the second sentence in the pairs below.

4. At nine o'clock the fog lifted. *Then* we could see better.
5. By noon we had reached Old Colony Spring. *There* we stopped for a drink.
6. Malcolm was growing frantic. *Suddenly* he shouted.

If a pupil used a comma and a small letter instead of the period and the capital letter, he would make that most dreaded mistake in composition, a sentence-error — often called a "comma blunder." In each case there are two separate statements that are not joined by any word like *and* or *but* or *for*. The two statements must be written as two sentences.

The adverb that causes most sentence-errors in themes is *then*. Two other very common ones are *finally* and *however*. Another dangerous pair are *now* and *also*. If your class posts these five words on the board, with a red border around them, and calls them "SENTENCE DESTROYERS," you will do a good deed for composition.

### EXERCISE

Copy the following groups of words, dividing each group into two sentences. Draw a line under the adverb that begins the second sentence in each case.

1. Daniel was putting a comma between the two sentences then he remembered the Destroyers.

2. The janitor started to wash the blackboard there he saw our list of Destroyers.

3. The teacher had put *then* on the board in red and green chalk however, that made no difference to Clifford.

4. These high-school seniors had never heard of the dangerous adverbs now they have memorized a list of the ten most common ones.

5. Each week we added one more deadly adverb to our list finally we had fifteen on the board.

6. Of course we all knew about the word *now* nevertheless several of us made comma blunders with it.

7. This camping kit can be stowed in a small space also it is durable.

8. It was no use to run already I was late.

9. Yesterday the dessert was bread pudding today they will probably serve rice pudding.

10. Then the dinner-gong sounded suddenly I remembered my engagement with Miss Sherwood.

11. In that bed I planted radishes here I am planting lettuce.

12. Perhaps the bridge is safe still I prefer not to cross it.

13. A trolley-car was approaching just then a great "plunk" of static sounded from the radio.

14. Sometimes they made fun of me sometimes they paid no attention to me.

15. It costs money to burn gas perhaps you don't know that.

16. The drawing shows some skill however, it could never win a prize.

17. Diphtheria is contagious surely you know that.

18. I felt something cold on my hand then I yelled.

19. For weeks I felt much discouraged finally I began to make progress.

20. He used to be afraid of dogs now he likes them.

## LESSON 110

### SENTENCE WORK 32

#### **The Hog and the Coconut**

Separate into sentences this account of "The Hog and the Coconut." Many of the sentences begin with prepositions. Draw a single line under each of these and a double line under its object. Don't forget that objects must be nouns or pronouns.

I once saw a drove of wild hogs in a grove of coconut trees on the ground were many ripe, sweet coconuts of these nuts the hogs are very fond they have to work hard to break the thick, strong shells after an hour of gnawing they sometimes fail to get at the meat

Once I saw a pig work two hours on a single nut he could not break it open at length he gave it up in disgust after two hours of rest he came back to attack it once more this time he was in a perfect rage he stamped the nut into the soft ground with his hoofs with his snout he tossed it angrily then he bit it again with all his might after a few minutes he tossed it again then he had to hunt for it in this way he drove the coconut half way across the valley at sundown he was all tired out not a mouthful of food did he get for all his trouble

## LESSON 111

### SENTENCE WORK 33

#### More Verbs of Two Words

Some verbs of two words are made with *do*. You will find many verbs of this kind in questions.

1. *Do* you *go* often?
2. I *did* not *know* what to ask for.
3. *Didn't* you ever *meet* them?
4. *Does* your ear *ache*?

The verbs are *do go, did know, did meet, does ache*.

Another kind of two-word verb is shown in these sentences:

5. The horse *was tied* to a post by the rider.
6. Motorists *are arrested* if they park here.
7. I *am now caught* in my own trap.
8. *Were* you *seen* by anybody?
9. The ink-spot *was quickly covered* by the rug.

## EXERCISE

Copy the following sentences. Find every verb, and draw a double line under it. Do not put any prepositions with the verbs, nor any words like *able* or *good* or *sure*. Do not mark as verbs any expressions like *to have* or *to keep*. Find the subject of each verb by asking "Who or what?" Draw a single line under each subject.

1. I certainly do hate to have dirty hands.
2. Out of the hat came a squirming rabbit.
3. Have you seen my rubbers anywhere?
4. We are able to do better now.
5. The explosion was heard five miles away.
6. Was it heard as far away as that?
7. In the show-window stood a Red Cross nurse.
8. The roar of thunder was heard frequently.
9. Have you managed to keep up a good mark?
10. At the close of the performance there was a reception on the stage.
11. I have stood here long enough.
12. Did you wait for me?
13. We shall not be there to meet you.
14. I was called here by a telegram.
15. A big pile of unanswered letters lay on his desk.
16. Are you preparing for tomorrow's lesson?
17. The newsboy didn't pay any attention to the lady.
18. Did you look at the wrist watches?
19. There has been some snow in the mountains.
20. Stanley was nervously trying to find his ticket.

## LESSON 112

### SPELLING 17

#### A Review of the *ies* Forms

Review Spelling 11, page 137, and write sentences not less than five words long for the *ies* form of the verbs in the following list. If you do not know the meaning of any verb, look it up in your dictionary: *study, modify, copy, multiply, cry, hurry, try, reply, deny, marry, occupy, terrify, supply, defy.*

#### The Right Forms 14

I SING; SANG; HAVE (HAD) SUNG

1. He sang for us.
2. The glee club sang two songs.
3. They have never sung better.
4. I have heard that piece sung before.
5. Who sang it?
6. Our class sang it.
7. Has it been sung often?
8. They have sung the first two stanzas.
9. You should have sung the chorus again.
10. We all sang "America."
11. The first hymn has been sung.
12. They sang two ballads.
13. Both had been sung before.
14. The bird sang to his mate.
15. Has the canary sung lately?



16. He sang a little yesterday.
17. Have they sung the class song?
18. They sang it at the party.
19. She has not sung for over a year.
20. Years ago she sang beautifully.

## LESSON 113

### ORAL COMPOSITION 14

#### An Unusual Game

"Ghost" is a very exciting game played with words. It improves a player's knowledge of words and his ability to spell them. If it is played in school, the class must realize beforehand that the excitement is likely to be intense, and that therefore all must be especially careful to keep their voices as low as possible and be quiet otherwise, so as not to disturb people in near-by rooms.

The game may be played by any number of persons, but it is best in small groups, say of five or six players. The first player thinks of a word, consisting of more than three letters, *not* a proper noun. He speaks the first letter. If he is thinking of the word "adventure," the letter will be "a." The second player must go on and give the second letter of a word. Suppose he thinks of the word "alternate"; in that case he will say "l." The third player may have in mind still a third word, "alligator." So he will say "l." "All" is, of course, a complete word but is of only three letters, and so does not count. The players go ahead, each giving

a letter in his turn, and each *trying to keep from finishing a word*. If a player is forced to finish a word of more than three letters, or if he cannot think how to go on with a word, or if he tries to bluff with a word that is not in the dictionary, he becomes "a third of a ghost." If he becomes a third of a ghost three times, he is "a full ghost." When a player has become a full ghost, he is out, and the others continue. If the game is played in a large group, those who are dropped out may join a "ghost group" and go ahead there, those who are put out of that group becoming "second degree ghosts."

Practice in playing this game makes a person very expert in turning the spelling so that another person will be obliged to finish a word, and, also in dodging the completing of words himself. A person suspected of bluffing may be challenged by the player next in turn. If he is caught, he is made a third of a ghost. If he shows that he is thinking of a real word, the challenger receives the penalty. A referee should be appointed to preside at the dictionary, for it must often be referred to.

No doubt you can think of some amusing games. It may be that you will recall some that you used to enjoy when you were younger, perhaps one that was peculiar, an odd invention of your own. Or you may be more interested in games for persons of your own age or beyond.

Plan to have an oral composition program in which each member of the class will talk on "some unusual game." Let each speaker try to tell of something that is probably not known to most of

the others. Explain just how your game is played, so that your hearers could immediately play it if they wished.

If you really cannot think of anything that seems suitable, some of the topics below may be suggestive.

1. Circus stunts in the barn
2. After the rodeo
3. A game played in the water
4. A game on the sidewalk
5. A game that demands quick thinking
6. A game that requires snow
7. A game played on the ice
8. An indoor game for a large group
9. A guessing game
10. A good game for the woods

## LESSON 114

### SENTENCE WORK 34

Separate into sentences this story of the pup and the game-cock. A number of the sentences begin with prepositions. Underline these phrases.

#### **The Pup and the Game-Cock**

The pup's master kept a flock of game-hens inside a fence of pickets and barbed wire among them was a fighting-cock he had a strong bill and very sharp spurs often the pup had barked at the fowls it was great sport for him to hear them cackle and run away in fear the pup longed to get into the pen to chase them finally to his delight he found a hole under the fence through this

he wriggled at last he was going to have perfect joy he grabbed at the nearest hen she dodged him at the next instant the game-cock rushed at the pup with one fierce stroke of his spurs he caused blood to flow from the pup's nose the second stroke sent the pup sprawling in the dust again and again the pup was struck by the cruel bill and spurs in fear and distress he fled through the hole under the fence beneath a cool rose-bush beside the porch he licked his wounds he was a sadder and wiser dog

## LESSON 115

### SENTENCE WORK 35

#### Several Verbs with One Subject

In all the exercises so far you have seen only one verb in each sentence. That is the important fact for the work of this year: one verb and its subject make a complete sentence. Don't ever lose sight of that big fact.

But today you can go a little farther ahead on the road to good sentences and learn how one subject may belong to two verbs, as you see below:

1. Suddenly the Indian *stops* and *holds* the stick in the shavings.

There is only one subject in the sentence, *Indian*. It is the subject of *stops*. But it is also the subject of *holds*. Such a pair of verbs is called a "compound verb." A compound verb makes only one sentence, because it belongs with the one subject. There is nothing hard about that.

You could never imagine how useful you will find compound verbs in your composition a year or two from now. Perhaps this lesson will be more interesting if you take a glance far ahead to what you are going to do with them in the coming years. Look at these two short sentences about the Indian:

2. Suddenly the Indian stops. He holds the stick in the shavings.

Those sentences are correct, and not at all bad; they are the kind that you have been taught to use. But older people learn the trick of combining the two sentences by dropping the second subject, *he*. The result is one sentence in which there is a compound verb—number 1 on the preceding page. That kind of statement is pleasant sometimes for variety. It is never made by pupils who are ignorant of subjects and verbs; it proves that the writer knows what he is about. Why not use such a sentence once in a while to make a composition sound better?

A compound verb may contain three or four parts.

3. He *paused, looked* carefully around, *listened* for several seconds, and then *advanced*.

Who *paused, looked, listened, and advanced*? *He* is the subject of all these verbs. There is only one sentence, with a compound verb.

Sometimes a part of the verbs is not repeated.

4. We *could hear* the noise and (     ) *see* the flames.

The verbs are *could hear* and *could see*.

**EXERCISE I**

Prepare to recite orally on the following sentences. First select the verbs in each sentence. Then give their subject.

1. I brought the book and gave it back to him.
2. We swam and rowed and fished to our hearts' content.
3. George saw a bright glare of light, smelled a strong odor of burning pine, and heard a sudden scream of "Fire!"
4. A boy should work hard and play just as hard.
5. Every morning I pick up the cans, carry them to the hole back of the tent, and cover them with earth.
6. He eats lightly, takes regular exercise, and goes to bed at nine-thirty every night.
7. Gene picked up the brick and tossed it back over the fence.
8. To reach our house you can walk across Washington Park, take an Eighth Street bus, and transfer to Marquette Avenue.
9. After lunch they wash the dishes, clean up the cabin, and then go out to play tennis.
10. Half the night they whispered and giggled and pretended to be afraid of mice or other fierce beasts.

**EXERCISE II**

Separate the paragraph on the next page into sentences. Some of the sentences contain two verbs; some have only one. Draw a double line under every verb and a single line under every subject.

The first man climbed about forty feet and found a ledge to rest on then he fastened the rope and made a firm line for the second man to climb with the second man mounted to the ledge and there waited for the first man to climb again this time the first man reached a ledge only twenty feet higher again the second mounted after him and waited for the first man to climb to a third ledge so they kept on up the face of that thousand-foot cliff within an hour they had reached the top and were waving their hats at us

## LESSON 116

### SPELLING 18

#### Reviewing Possessives of Names

Review Spelling 12, page 159. If you only knew how many mistakes with possessives are made in college compositions, in newspapers, in signs, and even in some carefully printed books, you would see why this review is valuable.

The worst error with possessives is made in the case of names ending in *s*. You must never put an apostrophe inside of anybody's name, for that is like putting a necktie down his throat. The necktie belongs *outside* of the throat. The apostrophe must be *beyond* the name—thus: Dickens's, Keats's, Dr. Phelps's.

Write sentences not less than eight words long for the possessive of the following nouns: *lady, John Adams, Mrs. Graves, Henry, James, Otis, Billy, fox, Charlie, Agnes, Miss Wells, Lewis, dummy.*

## The Right Forms 15

I BREAK

I BROKE

I HAVE (HAD) BROKEN

1. He broke his arm.
2. He has broken his pencil.
3. Who has broken this glass?
4. It was broken when I came.
5. Has she broken through the ice?
6. You have broken a promise.
7. The bird has a broken wing.
8. How was it broken?
9. Did you find it broken?
10. Another record was broken today.
11. This school has broken two records in the past year.
12. The cart has broken down.
13. She has broken her skates.
14. I had broken my racket.
15. Did you say that Walter had broken his crystal glass?
16. Who broke the old china plate?
17. Glass is easily broken.
18. Smallpox has broken out.
19. Ellen broke a dish this morning when she was washing the dishes.
20. It is the first one she has broken for a long time.



## LESSON 117

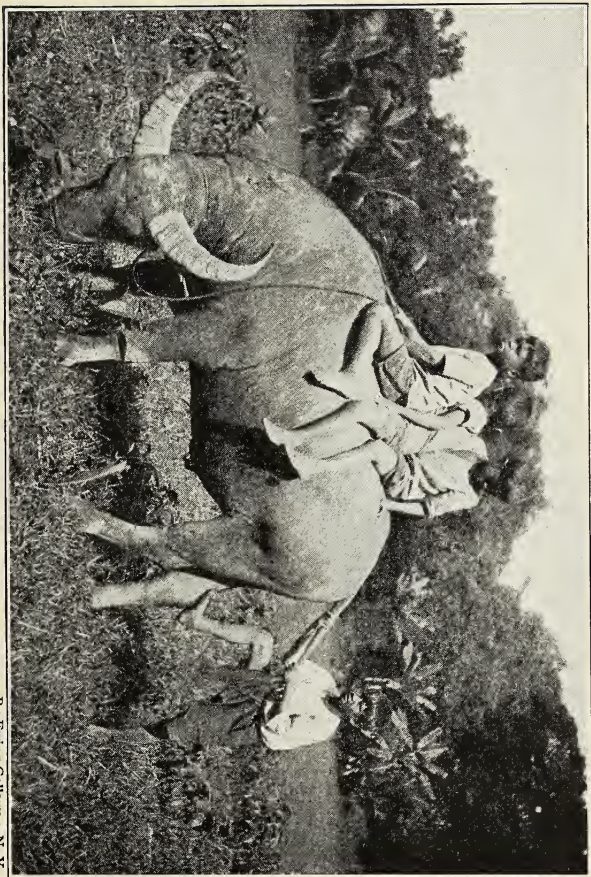
### WRITTEN COMPOSITION 20

#### What Animal Is It?

Look at the picture, "Room for One More," on the next page. It shows some boys of Siam having a good time. While they are much like American boys in most ways, they certainly have different amusements. The animal with which they are entertaining themselves is a water buffalo. In spite of its dangerous appearance, it seems to be as gentle as any pet pony. Study the animal for a few moments. Can you describe it in such a way that another person can see clearly what kind of animal you are talking about? See if you can write in one sentence a good description of its curious horns.

A school-girl wrote this description of an animal, without telling what it was. Can you name the animal?

This animal is found only in northern climates, where the winter is very cold. It is small, with a thin, slender body, similar to that of a mink. In summer it is reddish-brown in color. In winter it turns as white as snow, and would not be seen on the snow if it were not for the tail, which is jet-black. The animal is of a bloodthirsty nature, and delights in killing birds, mice, and other small creatures for the pleasure of killing. Long ago kings and noblemen used to wear costly robes made of the fur of this animal. The black tails would be arranged on the white background in the form of a coat of arms or some other design.



ROOM FOR ONE MORE

By Ewing Galloway, N. Y.

**EXERCISE**

Write a careful description of a pet you have owned, or of some other living creature with which you are very well acquainted. Don't tell what species of animal it is. When you read your composition aloud, the members of the class will guess. Perhaps one paragraph will be enough. Don't write more than two.

**LESSON 118****LETTERS 15****Just How to Make It**

Imagine that you have talked with one of your friends about your plans for making an ice-boat, a telephone, an aquarium, a vegetable or flower garden, a coaster, a garment, a boudoir-pillow, a simple piece of furniture, an Indian war-bonnet, or some other article. Since this conversation, you have finished the task. Write a letter in which you tell the friend exactly how you went to work and what you accomplished. Make your explanation so simple and clear that a person who reads your letter will be able to make the article himself. Perhaps a simple drawing will add clearness to your explanation.

## LESSON 119

### LETTERS 16

#### Answering an Advertisement

Write a letter in answer to one of these advertisements. Fold and indorse as before.

#### DO YOU USE A CAMERA?

If you do, write us today for our new catalog of cameras and supplies for the amateur, and we will send you our illustrated booklet *Money in Photography*, crammed full of valuable information.

The Barnaby Camera House      Newark, New Jersey.

#### BUILD YOUR OWN RADIO SETS

Our latest catalog of wireless supplies, fully illustrated, together with a set of patterns, is yours for the asking. We can furnish complete outfits as low as \$15.00. Write us in regard to your needs and your problems.

The Matzner Radio Co.      Peoria, Illinois.

#### HOW CAN I GET INTO AVIATION?

Read this answer from a world-famous transatlantic pilot. Aviation is waiting for no one! In this racing, feverish activity where is there any room for a boy who has nothing to offer? The boys who will climb to the top are the ones with a foundation of FACTS under them. Write for our free book, "Flying to Success."

The Wingland Corporation      2025 Idaho Avenue  
Dayton, Michigan.

## LESSON 120

### ORAL COMPOSITION 15

#### Comparing Birds

How many birds do you know when you see them? How many can you identify by their notes? How many can you describe so that your hearers can recognize each one the next time they see it? How many birds have you read about, or seen pictures of, but never seen? Make two lists, the first containing the names of all birds you have seen, and the second containing the names of those you have read about or seen pictures of.

How many have you in both lists? Who has the longest list? Compare notes.

#### EXERCISE

Give oral comparisons of the following birds, explaining the like and unlike qualities and habits.

1. An eagle and a hawk
2. A bluejay and a bluebird
3. A crow and a blackbird
4. A turtle dove and a common pigeon
5. A wren and a chickadee
6. An American meadow lark and an English skylark
7. A flicker and a red-headed woodpecker
8. A brant and a Canada goose
9. A pelican and a penguin
10. A crane and an ostrich

Since every class contains some pupils who are not bird experts, it may be a good plan to organize

an advisory committee of two or three who know most about wild life. These may advise others in the class where to look for information on birds and act as critics of the talks.

## LESSON 121

### SENTENCE WORK 36

#### **Clauses: The Verbs That Do Not Make Sentences**

Every exercise with sentences has taught you that a subject and its verb make a complete statement, which must begin with a capital and end with a period. Hold fast to that idea. It is the most useful one you will learn this year.

And yet you have been reading and writing and speaking, every day, many subjects and verbs that do not form sentences. Had you noticed that? Here is a sample:

1. if he is ready.

There is a subject, *he*, and a verb, *is*. But the group of words is certainly not a sentence that can stand alone.

The little word *if*, at the beginning of the group, paralyzes all that follows it. Take *if* away; then you have a strong, lively sentence:

2. He is ready.

In the same way you can see how *unless* paralyzes the subject and verb that follow it:

3. unless she pays close attention.

When you hear *unless*, you know that the group of words is too weak to stand alone. When you take *unless* away, you have a sturdy, healthy sentence:

4. She pays close attention.

Another of these common paralyzing words is *when*. If a person says "when we are ready," you think, "Well, what then?" You wait for him to say something more, to make a complete statement. When a person says "if you care to go" or "as if he had been hurt," we wait for the rest. He has not really said anything.

Below are ten of these paralyzed groups of words. Find the subject and verb in each, and notice the words that prevent the groups from being sentences.

5. when we have time
6. if you couldn't go
7. as if he had been hurt
8. that he is sick
9. than she can buy
10. what he said
11. why he forgot to get a ticket
12. after the mail comes in
13. where the road crossed the tracks
14. before he reaches the next corner

Groups of words like those above are called "clauses." Fix firmly in your mind that *a clause contains a verb*. A clause is therefore utterly different from a phrase.

A clause contains a verb.

A phrase does NOT contain a verb.

We shall not study clauses until next year; but



we should learn to know a few of the common ones, because they are very frequent in all our writing and speaking.

### EXERCISE

In each of the following sentences there is one clause. Write out the clauses on a sheet of paper numbered from 1 to 20. In each one put a ring around the word (or pair of words) that prevents it from being a sentence; draw one line under the subject; draw two lines under the verb.

1. You may go when you have finished.
2. The teacher asked why we put up our hands.
3. The foreman will tell you how he used to work.
4. He has more money than he can spend.
5. She could have gone with us if she had wanted to.
6. He was angry because we didn't treat him.
7. Mr. Taylor stood where he could not be seen.
8. I told him that he would be sorry.
9. Neither boy could tell what the answer was.
10. Tompkins should pay his debts before he buys silk shirts.
11. You may go with us if you care to.
12. Your tardiness will not be excused unless your mother writes a note.
13. I am ready whenever you are.
14. You must work until you get the right answer.
15. Miss Fay thought that her new dress was very pretty.
16. We had better buy while the price is low.
17. The doctor didn't know what disease Jim had.
18. The water bubbled after the stone sank.
19. Gridley, you may fire when you are ready.
20. The cat acted as if she had been stealing cream.



## LESSON 122

### SENTENCE WORK 37

#### More Clauses That Are Not Sentences

One kind of clause that we use a great deal in speaking is shown here in italics.

1. The knife costs so much *that I can't buy it.*

Other common clauses of the same kind are:

2. I am as tall *as you are.*
3. He is not so strong *as I am.*

Another kind of clause is made with the words *who*, *which*, and *that*.

4. The policeman *who stopped me* is named Morris.
5. I broke the pencil *which I was trying to sharpen.*
6. The sundae *that I like best* is made with marsh-mallow.

The words *who*, *which*, and *that* are a kind of pronoun (called "relatives"). They have the power of taking the life away from a subject and verb, just as *when* and *if* and *as* do. They are remarkable in one way: they can be subjects in their clauses. For instance, in "who stopped me" the verb is *stopped*, and its subject is the pronoun *who*. In the Exercise you will find a few examples of *who*, *which*, or *that* as subjects.

We need to learn the sound and feeling of a

clause, so that we can always know that it is not a sentence. Think of clauses in this way:

"As you are" is not a complete sentence.

"That I had to take it off" is not a statement that can stand by itself.

"Who stopped me" is only a piece of a sentence.

"If we can go home" is only a part of a sentence.

"Which was the only one left" is not a complete sentence, but only a clause.

### EXERCISE

On a numbered page copy the clauses in the sentences below. There is one clause in each sentence. Put a ring around the "paralyzing" word; draw a line under the subject; draw two lines under the verb. In several cases a word that you draw a ring around will also be underlined.

In seven of the sentences the clause comes first—like this:

*While I was hunting for Sherman,* he was having a fine ride down the Avenue.

Notice the comma after the clause. You will learn more about that use of the comma next year.

1. I was so dizzy that I had to sit down.
2. He has a vase which cost more than two hundred dollars.
3. You ought not to wear a cap when you go to church.
4. Before I gave the signal, they started.

5. The banks are not making so much money as they made in those days.

6. Grandfather wanted to know what he could buy us for Christmas.

7. Ralph lives in an old white farmhouse that was built before the Revolution.

8. I am looking in my geography for Yap, which must be a very small island indeed.

9. If you want to go home, you may be excused now.

10. I want to know how I can divide 7 by 12.

11. I make as many mistakes in a week as Flora makes in a month.

12. The conductor wanted to know why I had pulled the bell-cord.

13. If you see any way to get out of this scrape, you ought to tell me.

14. Mr. Payne acted as if he had never heard about our bill.

15. While the third class was filing down the stairs, we were very restless.

16. After working another hour I decided that the problem was too hard for me.

17. The baby can grip harder than you might think.

18. If there is a little ice cream left, I should like some.

19. I asked the clerk which was the best piece of goods for the money.

20. As I was walking calmly to my desk, the teacher suddenly called my name.

## LESSON 123

### WRITTEN COMPOSITION 21

#### A Bird Newspaper

Some of our English work is really fun. Did you ever try to make a bird newspaper, such as you imagine birds might make and read if they had the human qualities they show in fables and fairy stories? The fun of it is that you can use your imagination and originality to make the paper entertaining. If anyone in the class can use a typewriter, it will be a good plan to type your newspaper.

Perhaps the specimen of a bird newspaper on the next page will give you some suggestions as to how to go about the work.

Make your exercises really entertaining.

#### EXERCISE

Let each pupil prepare four or five original news items, editorials, or advertisements dealing with fanciful and humorous bird affairs. When these are read in class or placed on the board, the best may be chosen and rewritten for the newspaper. Finally a committee can typewrite the paper, while another committee illustrates it.

Many classes have had great fun, not only with bird newspapers, but also with papers for fish, insects, rabbits, cats, dogs, etc. The possibilities in funny names—such as little Minnie Carp or Mr. M. U. D. Cat—are endless.

## THE TREETOP GAZETTE

May 30

Published every week or two

The Cardinal Press

## MYSTERIOUS DISAPPEARANCE

Well-known young woman vanishes

## I. HOOT MAKES STATEMENT

Miss Goldie Finch, well known to everyone in Treetop, mysteriously disappeared yesterday. Persons who saw her about noon say that she seemed well, and talked just as usual. Jim Crow, the constable, has tried hard to find a reason for her leaving. No clue has yet turned up.

Mr. I. Hoot, night-clerk at the Hollow Snag Hotel, which is operated by Hen Hawk, says that he saw Miss Finch come into the hotel lobby about dusk last evening. After he had eaten his supper, Mr. Hoot says, she was nowhere to be seen.

Many friends of the family hope that the sad mystery may be cleared up soon.

## BOXING MATCH

Bob White, light-weight champion of Brush Patch vs. Jack Snipe, of Mud Creek. Come early and see a good fast bout. Opera House, Wednesday night.

## Local Items

Miss Bee Marten of Poleville is visting relatives here.

Sam Partridge, the Jolly Drummer from Hickory Hollow, made a flying visit to Treetop today. He says business is booming.

## Notice!

I will not be responsible for any debts made by my wife. Chick Ady

## A. SHRIKE----LAWYER

Do business with me, and you will never want to employ another lawyer.

## O. U. QUACK---PHYSICIAN AND SURGEON

I am a busy man. Have your check-book ready when you call me.

## YELLOWHAMMER BROTHERS, GROCERS

All kinds of bugs and worms, fresh from the wood. Choice creeping things in season. Open a bill here.

Bob O. Link has just returned from a trip to the south. He says it is fine to see the old town again after being away all winter. Welcome back, Bob.

## The Yellow Wings to Leave

Mr. and Mrs. Yellow Wing and family, who have been spending some weeks here, will leave early Wednesday morning for the Canary Islands.

## THE PASTIME MOVIE THEATER

Last time tonight--Four Feathers.

Starting tomorrow----Jack Daw, the famous English actor,  
in Broken Pinions.

## CHEAP! CHEAP! CHEAP!

Groceries of all kinds. Come in and take your pick from our splendid stock of bird-seed. Dressed grasshoppers and crickets.

Philip A. Sparrow



ALWAYS ROBIN AND CO.

Pawnbrokers

When broke, look up a broker.

## LECTURE AT OAKWOOD HALL Friday

The noted British author, Miss Ima Cuckoo, will lecture on the subject "India's love for England." Miss Cuckoo has lately published some new material on the history of the famous Cook Robin murder case.

Hen Hawk states that the Hollow Snag Hotel is soon to be remodeled. The name is to be changed to AWKUMAWN INN.

## JAY AND JAY---FURNITURE

Feather your nest here. Don't go elsewhere to be skinned. Come to us.

## Miss Renn Sick

Miss Jennie Renn is down with the chicken-pox. Friends hope for speedy recovery.

## A HIGH FLYER

Captain Teal, the famous aviator, passed over Treetop last night on his record-breaking flight from Florida to Canada. He made a landing at Round Lake, it is said, and continued his flight today. His motor seemed to be working well, and he seemed confident of finishing his trip without accident.

## Too Much Knocking

Mr. Wood Pecker, who has been knocking around the country for the past six months, is laid up at his home in Hollow Stump with a sore bill.

## New Shop Opens

Miss Mag Pie, former pastry-maker at the Hollow Snag Hotel, has opened a shop of her own in Cherry Grove Street. Best of luck, Miss Mag.

## LESSON 124

### SPELLING 19

#### A Review of Dropping *e*

Review Spelling 15, page 183. Write sentences not less than five words long for the *ing* forms of the following verbs. In one sentence put the word *truly*, in another the word *ninth*, and in another the word *argument*: *write, race, pursue, fade, use, choose, hope, come, close, argue, rage, shine.*

## LESSON 125

### ORAL COMPOSITION 16

#### How to Do It

Prepare to explain to the class how to perform one of these tasks. While some of them may seem at first to be laughably simple, you will find that it is not so easy to stand up and tell in good sentences exactly *what* to do and *how* to do it.

1. How to make an oyster stew
2. How to hang a pair of stockings on the line to dry
3. How to erase a mistake when typewriting with carbon sheets
4. How to make a glider
5. How to sharpen a pocket-knife
6. How to make a rope ladder
7. How to give a bath to a pup or a Persian cat
8. How to use the telephone for a long-distance call
9. How to make a tightener for a tennis net
10. How to clean and oil a rifle

## LESSON 126

### ORAL COMPOSITION 17

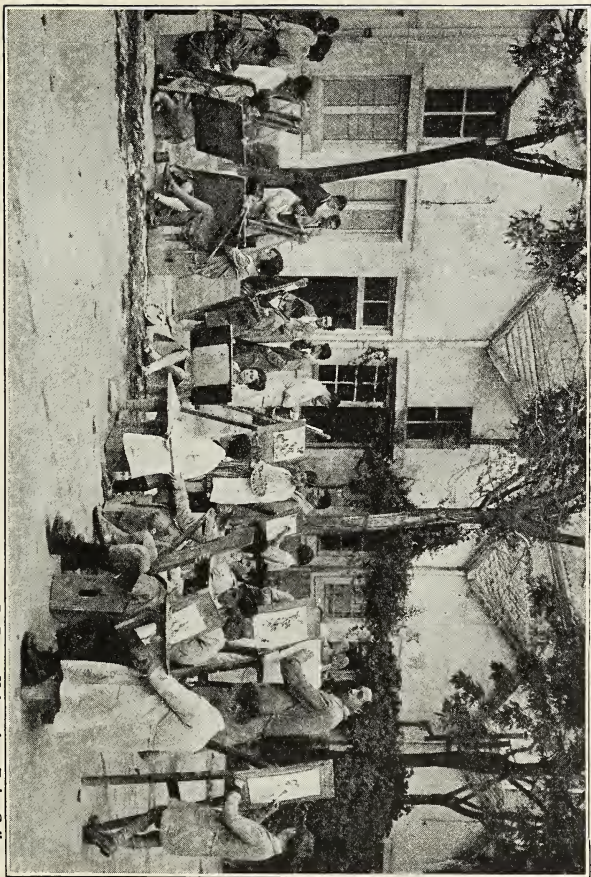
#### Are Schools Better Nowadays?

A subject that should give us some specially interesting interviews is this one: *Schools of today and schools of a generation ago*. That would be entirely too big a subject if stated in such a way. Therefore we might narrow it down, and go to one of our parents or some other older person — the older the better — with a question like this: *Does the school I attend give boys and girls a better preparation for life than the schools you went to?* Prepare a few questions to draw out the information you want. Your inquiries might be about physical training, outdoor exercise, the health of the pupils, whether teachers are better now than they used to be, whether some subjects were better taught in the old days, whether pupils had better manners then than now, whether they could spell better, and whether they got any training as useful as that which our courses in home economics and industrial arts now give. You can think of other matters to ask about.

Get your interview, and write up your notes. Practice giving the report before you come to class. Remember to use direct quotations and a variety of *said* words, some of them after the quotations and some breaking the quotations in two. Keep in mind the importance of speaking slowly and plainly.

Here is a sample interview of this sort. Can you improve upon it? Study it, and pick out the good





AN ART SCHOOL IN MADRID

By Burton Holmes, from Ewing Galloway



points and the bad ones. It was given by a seventh-year girl named Ruth. Her exact words were taken down in shorthand as she spoke, and here they are.

Last night after supper I had an interview with my father—er—I had an interview with my father last night after supper. I asked him if he would tell me about the schools when he went to them. He said that he would, and the first question that I asked him was if the schools had physical training, but he said that they didn't have very much. They played baseball, and pullaway, and dare, and those kind of games, but they didn't have very much. He said that the children walked to school more than we do today. Then I asked him if their health was better. He said that it wasn't any better, he didn't think, and that if anything, it wasn't as good. I asked him if the teachers they had were better teachers then, and he said that he didn't think the teachers were near as well trained, because they went to country schools before they—before he went to one. He said that Miss Hill was a very superior teacher than the ones he had. The subjects that he took were spelling, writing, and reading. That was about all, I think, that he took, but he said that there was more spelling than anything else, it seemed to him. The pupils can't spell as good today, he didn't think, as they could then, because the teachers aren't giving it as much now as they did then. But he said that he liked to go to school, because they got to go to school only in the winter time, and sometimes he didn't get to go then. The teachers were very much more stricter when he went than they are today. He said that every little thing that was done, they were sent into the corner, or into the back of the room, or something. He said they had better manners then, he thought, at least in the country schools he went to, anyway.

## LESSON 127

### SENTENCE WORK 38

#### Finding Sentences That Contain Clauses

Separate this account of "scrambling up the mountain" into sentences. One sentence has twenty words; another has only five. Remember that sentences often begin with phrases like "beyond the hut," "for hours," "at every step." In four of the sentences there are clauses. In your paragraph underline each clause.

#### Scrambling Up the Mountain

Beyond the last little stone hut I took what had been pointed out to me as a short cut I picked out a faint trail and set out to scramble up the mountain to the barren peaks above for hours I clawed my way upward through the loose rocks my low shoes were filled with sand and snow I panted hard as I struggled up the steep slope at almost every step I slipped my head was growing dizzy every now and then I crossed a patch of ice where I had to crawl and clutch with my fingers I should have fallen hundreds of feet if I had slipped on one of those icy places

Separate carefully into sentences the following account of "pretending to kill an Indian boy." One sentence has only four words; another has twenty. In six of the sentences you will find little clauses. Underline each clause.

**Pretending to Kill an Indian Boy**

The old medicine man brought out a lance which had a very sharp point the point was so arranged that any little push would drive it back into the hollow handle of the lance he called all the Indians into his tent he told them that he was going to kill the boy and bring him back to life again the boy was trained to carry out the trick and fool the Indians the medicine man pressed the sharp point against the boy's breast the Indians thought that it went into his body the medicine man slyly squeezed some blood out of a bag and made believe that it was the boy's blood the boy fell down and pretended to die then another medicine man began to sing a weird song up sprang the boy the Indians thought that he had been brought back to life by magic

**LESSON 128****SENTENCE WORK 39****More Sentences That Contain Clauses**

Notice, as a review of what you have been learning, the words that come before the subject in each of the sentences that follow:

1. *At the end of the hour* we were very tired.
2. *Then suddenly* the whistle blew.
3. *In a dirty leather bag at the farther end of the drawer* we found the mysterious paper.
4. *Into the Christmas box that we sent him* I put some snap-shots of the rabbits.

In number 1 there are two phrases; in number 2 there are two adverbs; in number 3 there are three phrases; in number 4 you find a phrase and a clause.

Sentences often begin with clauses. Notice the comma after the clause in each of the following sentences.

1. *When the boy fell down*, the Indians thought he was dead.
2. *If I go*, I shall need some money.
3. *While I was eating breakfast*, the doctor came.

#### EXERCISE I

Copy this description of Dr. Heidegger's study, separating the sentences. In every sentence you will find some words or a phrase or a clause before the subject. Whenever it is a clause that comes before the subject, put a comma after the clause.

#### Dr. Heidegger's Study

If all the stories were true Dr. Heidegger's study must have been a queer place around the walls stood several oak bookcases on these were some huge black volumes and some little white ones over the center case was a bronze statue in the darkest corner of the room stood a tall and narrow oak chest when the door of this chest stood open you could see a skeleton inside between two of the bookcases stood a mysterious looking-glass in this glass the doctor could see the spirits of his patients who had died more wonderful than the mirror was a great black book with silver clasps one day when the maid lifted this volume the skeleton rattled in the closet

**EXERCISE II**

Rewrite this account of how Rip Van Winkle carried a keg for a stranger. Some of the sentences begin with the subject; some do not. If a clause stands before the subject, underline the clause and put a comma after it.

**Rip Carries a Keg**

Rip was much surprised to meet a stranger in this lonely place the newcomer was a short and square-built old fellow with bushy hair and a grizzled beard he was dressed in the old Dutch fashion on his shoulder he carried a stout keg that seemed full when he saw Rip he made a sign for help Rip took the load and followed the stranger up a rocky ravine as they climbed Rip every now and then heard peals that sounded like distant thunder he supposed that the sounds came from some thunder storm in the distance when they reached the top of the ravine they came to a hollow that was surrounded by steep hills there a strange sight met Rip's eyes a company of solemn old Dutch graybeards were playing ninepins

**LESSON 129****SPELLING 20****Another Review of the Hardest Words**

Review Spelling 1 (page 8), Spelling 2 (page 11), Spelling 3 (page 19), and Spelling 4 (page 39). Some of your classmates have not mastered all of these words, but you can master every one if you really care to. If you keep thinking about any

troublesome word, reviewing it for yourself, writing it out in sentences, and thinking of ways to remember it, you can conquer it. Mark every such enemy. Put him down in a special list. Don't let him make fun of you. Destroy him.

### EXERCISE

Choose from the four spelling lessons the ten words that are your worst enemies. For each one of these enemies write a sentence not less than eight words long, and underline the enemy words.

## LESSON 130

### DICTIONARY 11

#### Making Definitions

Do you know what a pencil is? Perhaps you are almost insulted by the question. You reply, "Of course I know what a pencil is! How silly!" Suppose you were asked to tell exactly what you know. You might say, "Why, a pencil is a thing that you write with," and think that you had settled the question. But you would not have given a good definition at all, for your statement would apply just as well to a typewriter, a fountain pen, or a piece of chalk. The Chinese do their writing with a small brush; thus your definition might mean that, too. Do you see the point? When you define something, you must tell exactly what it is. Your definition must fit, and leave no room for confusion or

misunderstandings. This fact is what makes defining a hard task which requires thinking.

If you were asked to define a knife, most of you would say, "It is a thing to cut with." But so is a saw, an ax, a cleaver, a sword, a pair of scissors, a lawn-mower, a sickle, a meat-chopper, a file, a razor, a can-opener, and so on. Your careless definition will fit one about as well as another. Notice what the dictionary says about this word *knife*, and see how carefully you must choose words if you are to work out a definition that fits its object: "*A blade or flat piece of steel, silver, etc., with a sharp edge, fixed in a handle so that it can be used to cut.*" Not a "thing," you observe, but a "blade or flat piece." Very seldom does a dictionary definition contain the word "thing." It has very little meaning. Don't use it when you are making definitions.

Here are twenty definitions such as a little child might make. What faults can you find in them?

1. cup — a thing to carry water in
2. shoe — a thing made of leather to wear on your foot
3. book — a thing to study with
4. ink — what printers use to print with
5. chimney — a place made by bricklayers
6. paper — what has funny pictures in it
7. furnace — John takes the ashes out of
8. candy — what I bought with my nickel
9. pavement — the pavement in front of our house
10. house — a place to live in
11. gun — a business that goes off accidentally



- 12. church — a house with a steeple
- 13. kitchen — a place where they make cookies
- 14. button — something that is always coming off
- 15. tire — what Father has to stop and fix
- 16. bookmark — a mark for a book
- 17. medicine — stuff that tastes bad when you take it
- 18. engine — a machine that runs on a track
- 19. department store — the store where I got tired once
- 20. school — the place my big sister goes in the morning

Naturally, you laugh at these babyish definitions. See how much better you can do. Write the best definitions you can for the following nouns. Try to make each of your definitions fit its object so tightly that no other object can creep in too. Avoid the word *thing*.

hem	box	hammock	needle
chain	oar	saw	brick
pin	dish	ditch	bayonet
window	bus	hammer	stake
bottle	pond	hatchet	tub

In the classroom the other pupils will criticize your definitions. The class may agree on some good ones. Now that you have found out how hard it is to define, you may copy from the dictionary the definitions for these words that you find there. Select the one that is most familiar to you, for you may find a number of others. Be sure that you are copying down a noun use of the word, and not a verb use. (For instance, *hem* is sometimes used as a verb, and so are many of the others.)



## LESSON 131

### DICTIONARY 12. DEFINING VERBS AND ADJECTIVES

#### EXERCISE I

Compose definitions for the following *verbs*. Afterwards compare your definitions with those given by the dictionary. Be sure that the definition you choose is for the verb use of the word. Copy from the dictionary the definition that comes nearest to the meaning you had in mind.

batter	pull	walk
climb	imitate	complain
dig	cease	labor
slap	lure	notice
scrape	hesitate	whistle
sew	dent	recline
shatter	lift	prove

#### EXERCISE II

Make up definitions for the adjectives below. Then look up the words in a dictionary and copy the definitions.

hollow	ruddy	calm
wide	pleasant	brave
square	sly	heavy
smooth	pretty	sleek
easy	cunning	narrow
difficult	gentle	sour
quiet	willing	round

## LESSON 132

### SENTENCE WORK 40

#### Verbs of Three or Four Words

So far in this book we have learned about verbs of only one or two or three words. Verbs often contain three words.

1. I *have been waiting* only a minute.
2. We *had never been treated* in that way.
3. They *could hardly have failed* to see us.

Sometimes a verb contains four words.

4. The flag *could not have been seen* through the fog.
5. You *might have been* seriously injured.

#### EXERCISE

Copy the following sentences. Then find every verb, including those that are in clauses, and draw a double line under it. Find the subject of each verb by asking "Who or what?" and draw a single line under that. Be sure to get the whole of a long verb like *would have been welcomed*. Do not mark as parts of verbs any words like *up, down, over, under, big*.

1. Down came the flag at sunset.
2. When we felt the first raindrops, we ran for shelter.
3. Have you been having any luck lately?
4. That truck has gone by here every day this week.
5. If I have to warn you again, you will be punished.

6. All night I had been sitting by his bedside.
7. Under the fence crawled the puppy.
8. He must have climbed up by the ladder.
9. May we borrow a dozen spoons?
10. Don't you think that the oranges could have been bought for a smaller price?
11. If I had known about the alley, I could have escaped.
12. In this vault lived a family of bats.
13. Louis had been living under a great strain.
14. Do you care to look over my shoulder?
15. The painting must have cost at least several thousand dollars.
16. The propeller-blades should next be carefully coated with varnish.
17. Just across the road stands a filling station.
18. Do you suppose that he could have been offended by our little joke?
19. Mount Everest had never been climbed.
20. In my purse were only two small coins.

## LESSON 133

### SENTENCE WORK 41

Divide this description of "the power of water" into sentences. Mark all verbs and subjects as before. Don't forget to put a question mark at the end of any question.

#### **How Water Broke a Sword**

You know that a stream from a fire-hose will knock a man down do you know that a stronger stream from a bigger hose can tear down a great hill in a day I will

tell you a true story to show how powerful a stream of water can be once in the Rocky Mountains a soldier tried to cut with his saber the jet of water that was coming out of a two-inch hose the water had fallen a thousand feet and was shooting out of the nozzle at terrific speed with all his might the soldier struck a very strange thing happened his saber was snapped in two as if it had landed on a bar of steel something else happened can you guess the soldier's wrist was broken

Here is a true story of Lincoln's troubles with spelling. Separate it into sentences. Mark the verbs and the subjects, including those in clauses. When a clause comes first in the sentence, put a comma after it.

### Lincoln's Troubles with Spelling

At first President Lincoln said that he would speak about my case to the Secretary of War then he said that he would write a note after he had been writing a few seconds he turned to me and asked how to spell *obstacle* he wanted to know if there was an *a* in it when he noticed my embarrassment he put down his pen and began to talk he said that sometimes the very common words bothered him all his life he had misspelled one short word I asked him what that word was can you believe me when I tell you that it was *very* he used to put two *r*'s in it another word that he misspelled until he got into the White House was *opportunity* he had to learn to put two *o*'s in it Lincoln never had any trouble with *too* he could always put two *o*'s in that word

## LESSON 134

### SPELLING 21

#### Pairs of Difficult Words

Review Spelling 7, page 76. Write sentences for each of these words or pairs of words: *its, in spite, shows* and *sure, at all, hers* and *whose, at last* and *speak, theirs, asks* and *sense, ours, in fact, yours*.

#### The Right Forms 16

I COME

I CAME

I HAVE (HAD) COME

1. The car came at nine.
2. How many have come?
3. They came early.
4. Why have you come here?
5. He came an hour ago.
6. Who has come with him?
7. You should have come with me.
8. The men had come to work.
9. She has come for a visit.
10. Has she come alone?
11. Her sister came with her.
12. The rain had come through the roof.
13. The letter ought to have come yesterday.
14. It came only this morning.
15. I have come to ask a question.
16. Who came from out of town?

17. Who has come at this late hour?
18. Alice came slowly down the steps.
19. The bill of goods came to \$4.86.
20. The geese never came north so early before.

## LESSON 135

### ORAL COMPOSITION 18

#### Performing Tricks

Boys and girls take much delight in performing mysterious tricks that puzzle other people. No doubt there are pupils in your class who are clever magicians. Have you ever seen the two tricks played that are given below? They are rather hard to detect.

#### I

The trick is played by two persons, the "magician" and his assistant. Of course the assistant knows how the trick works. The magician, after sending his assistant from the room, asks someone to think of a certain number between one and ten. The person who selects the number tells the magician what it is in a whisper, or, better still, writes it on a blackboard and then erases it.

Then the assistant is called back into the room. Coming up to the magician, he places his hands on the cheeks of the latter, with the finger-tips covering the temples, and looks into his eyes for a few seconds. When the magician snaps his fingers, the assistant steps to the board and writes the number that was chosen. Apparently he reads the mind of the magician. How does he do it?

Here is the secret of this mysterious trick of "mind-reading." When the assistant places his fingers on the temples of the magician, the latter simply clenches his jaws the necessary number of times to indicate the selected number. Anybody who can feel and count can then give the answer. Try it yourself, and mystify your friends.

A trick of a different sort is played with a handkerchief.

## II

The performer spreads the handkerchief flat on a table, and places on the middle of it a match which he has borrowed. He then rolls the handkerchief over the match several times. Next he apparently picks up the match, folded in the cloth, and breaks it into several pieces. Everybody hears the snap of the wood and supposes that it is broken. Yet when the handkerchief is unrolled, the match is seen to be whole.

The secret of the mystery is very simple. The match which was broken is an extra one which has been concealed in the hem of the handkerchief beforehand.

## EXERCISE

Let each pupil be prepared to explain to the class how a certain trick works. The language must be planned in advance, or some in the class will fail to understand you. Try to do your explaining in as few words as you can. Make good short sentences, with pauses between them.

## LESSON 136

### DICTIONARY 13. FINDING ABBREVIATIONS

One interesting part of a good dictionary is an explanation of the meaning of common abbreviations. Some dictionaries put them in a list at the back of the book, while others include them with the words in the main body of the book. Which method does your dictionary use? Sometimes one abbreviation may stand for two or more meanings.

#### EXERCISE

Look up and copy the meaning of each of these abbreviations. If more than one meaning is given, choose the most common one.

- |           |              |            |           |
|-----------|--------------|------------|-----------|
| 1. mt.    | 9. S.        | 17. Penn.  | 25. Jr.   |
| 2. Rev.   | 10. Dr.      | 18. A.M.   | 26. i.e.  |
| 3. cr.    | 11. Am.      | 19. pt.    | 27. anon. |
| 4. N. Y.  | 12. qt.      | 20. e.g.   | 28. etc.  |
| 5. v.t.   | 13. R.S.V.P. | 21. Sat.   | 29. in.   |
| 6. obs.   | 14. Jan.     | 22. f.o.b. | 30. ins.  |
| 7. c.o.d. | 15. bbls.    | 23. B.C.   | 31. vs.   |
| 8. lb.    | 16. Hon.     | 24. ave.   | 32. pp.   |

## LESSON 137

### DICTIONARY 14

#### Where Are the Cities?

A good dictionary often lists all the cities above a certain size, so that one may look up their spelling,



pronunciation, or location. Some dictionaries put the names of cities in a list of *names of persons and places* in the back of the book, while others put them in the general list of words in the body of the book. Maps are included in one or two dictionaries, and the population of a city at a certain time is sometimes given. The following exercise may be made into a speed contest.

### EXERCISE

Find and copy the names of the following cities. After each one write the name of the state or states of the United States, or the name of the country, in which it is located.

- |                |                    |                    |
|----------------|--------------------|--------------------|
| 1. Elizabeth   | 10. Winnipeg       | 19. Vera Cruz      |
| 2. Pasadena    | 11. Quebec         | 20. Glasgow        |
| 3. Augusta     | 12. Delhi          | 21. Madison        |
| 4. Zurich      | 13. Yokohama       | 22. Tacoma         |
| 5. Kiev        | 14. Rio de Janeiro | 23. Constantinople |
| 6. Cape Town   | 15. Buffalo        | 24. Jaffa          |
| 7. Sydney      | 16. Tulsa          | 25. Savannah       |
| 8. Little Rock | 17. Nashville      | 26. The Hague      |
| 9. Portland    | 18. Omaha          | 27. Utica          |

## LESSON 138

### LETTERS 17. INQUIRING ABOUT A CAMP

#### EXERCISE

Write for booklet and information about one of the camps mentioned in the notices on the next page. Tell why you are interested. Fold your letter and

place it in an envelope which is properly addressed but not sealed.

### CAMP HIAWATHA

An ideal summer camp for boys on the shore of Lake Superior. Trained physical directors. All sports carefully supervised. Fishing, canoeing, baseball, horseback riding, woodcraft, tutoring. Excellent board. Terms and illustrated booklet sent on application. Arthur F. Bowie, M.A., Gladwin, Minnesota.

### CAMP MINNEHAHA

A delightful summer camp for girls on the shore of Lake Superior. Special direction of all sports. Nature study, woodcraft, swimming, boating, tennis, horseback riding, art, dramatics. Comfortable accommodations and excellent table. Physician in camp. Terms and illustrated booklet sent on request. Mrs. Arthur F. Bowie, Gladwin, Minnesota.

## LESSON 139

### SPELLING 22

#### Reviewing Words in Groups

Review Spelling 9, page 106. Write sentences for each of the following words or groups of words: *move, laid* and *too, already, paid* and *before, lose, altogether, almost* and *across, said, prove, always* and *level*.

## The Right Forms 17

I THROW

I THREW

I HAVE (HAD) THROWN

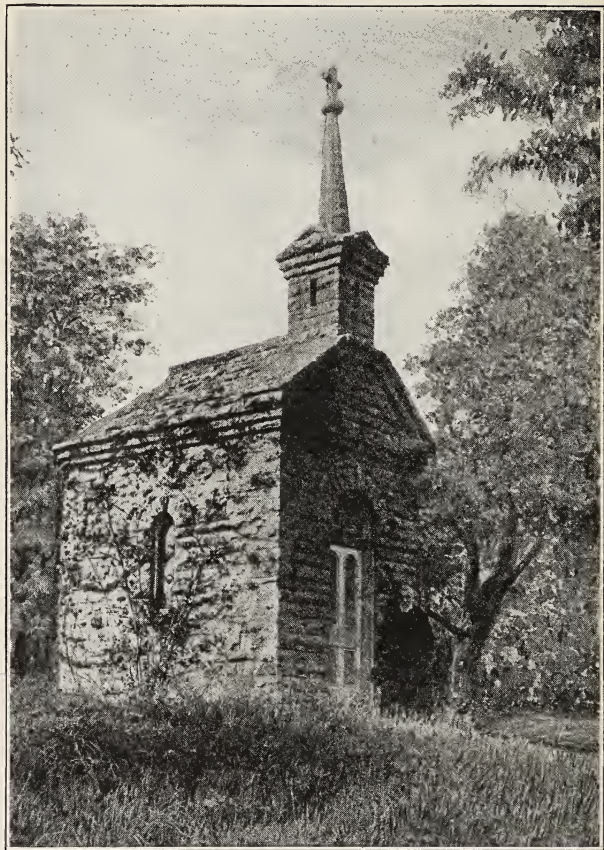
1. Throw the ball.
2. I have thrown it already.
3. Where did you throw it?
4. I threw it to John.
5. He threw his cap into the tree.
6. Her pony had thrown her off.
7. Who threw this stone?
8. One of those boys threw it.
9. They have thrown stones before.
10. He threw his book away.
11. The ball had been thrown to second base.
12. The catcher threw too high.
13. The key had been thrown away.
14. The Indian threw his tomahawk.
15. You shouldn't have thrown those chunks of ice on the lawn.
16. He has thrown the wood into the cellar.
17. The driver threw on his brake.
18. You threw away your chance.
19. I have thrown farther than that.
20. He has thrown his machine out of gear.

## LESSON 140

### ORAL COMPOSITION 19. A DIALOG

Prepare to give orally one of these twenty-two dialogs. Most of the subjects require you to use your imagination and your sense of humor. Remember that no matter how original or funny your dialog may be, it will not be good enough unless you use direct quotations.

1. Two pupils after the examination
2. A traffic policeman and his wife at dinner
3. An old woman and a sparrow on a cold day
4. The young bride and the grocer
5. Two fish — concerning an attractive worm
6. After the report cards come out
7. An automobile and a horse
8. A carpenter and a novelist — concerning the usefulness of their duties
9. The ground-hog and the weather-man
10. A boy mowing the yard and a boy with a fish-pole
11. The tramp and the housekeeper
12. Two bragging fishermen
13. An airmail pilot and a Pony Express rider
14. The coach and the player
15. The watermelon and the boy across the fence
16. Noah and the commander of a submarine
17. A boy and a pup that is for sale
18. Mother and yourself — on getting up in the morning
19. Paul Revere and a motor-cycle policeman
20. A fox and a rooster
21. The baby and the kitten
22. "Your chickens and my garden" (Two angry women)



Photograph from Wide World Photos

THE SMALLEST CHURCH IN THE COUNTRY

## LESSON 141

### ORAL COMPOSITION 20

#### **The Smallest Church in the Country**

On the preceding page is a picture which shows us that we do not need to go outside the United States to find some very romantic places. As we look at the remarkable little church, we wonder why it was built, and how one man could accomplish such a task. How large does it appear to be, judging by the height of the old priest who stands by the door? Why did Father Otto build it so small that only three persons could worship in it at a time? He must have had a reason. When we observe the careful, loving details of the stonework, we wonder how long he must have taken at his work. We wonder, too, how the old man could raise the stones and build even a steeple all by himself.

Now you are to have a chance to use your imagination on this strange problem. You have held a number of real interviews. This time you will hold an imaginary interview. Suppose that you came upon the tiny church while on a walking trip, and that, seeing Father Otto standing at the door, you stopped and questioned him. You found him very willing to talk about his work, and before you left, you learned the answers to all the questions that the sight of the quaint building had called up in your mind.

Give the imaginary interview orally before the class. Make the conversation sound real, just as when you reported on actual interviews.

## LESSON 142

### SENTENCE WORK 42

#### The World of Difference Between *Which* and *They*

You know about clauses made with *who*, *which*, *what*, and *that*. They are groups of words that do not make statements, but fit into sentences as part of them. Notice carefully the four examples below.

1. The man *who gave me a dollar* was surely generous.
2. The bees *which flew out of the hive* were angry.
3. I asked him *what he meant*.
4. She did not see the dust *that was under the sofa*.

We have called *who*, *which*, *what*, and *that* "paralyzing words," because they prevent a verb from making a sentence. For instance, in the following bunch of words the verb *are built* does not make a statement because its subject is *which*:

5. *which are built* of long, slender bamboo poles and covered with silver paper.

Now see the marvelous transformation if we change the one word *which* to *they*.

6. *They are built* of long, slender bamboo poles and covered with silver paper.

When *they* is the subject, the verb makes a complete sentence that can stand between periods.

There is a world of difference between *they* and *which*. There is the same great difference between it



and *which*, also between *he* and *who*. Pronouns like *he*, *she*, *it*, *they*, *these*, and *those* make sentences. The other kind of pronouns — *who*, *which*, *what*, and *that* — do not make sentences.

But note well that three of those pronouns can make sentences when they ask questions.

7. *Who* is afraid?
8. *Which* is the shortest road to Danville?
9. *What* is the matter with you?

### EXERCISE

Number a slip of paper from one to twenty. Then decide which of the following groups of words are really sentences and which are merely clauses that cannot stand alone. If the group of words is a sentence, write "Sentence" after the proper number on your slip. If it is a clause, write "Clause." *The question mark may make all the difference.*

1. Which is better?
2. Which was found under a big stone.
3. Who had never in his life told a lie.
4. Who refused to tell a lie about a cherry-tree?
5. Which shall I take?
6. What he told me about the carburetor.
7. That I had eaten for breakfast that morning.
8. What we saw under the bridge after the flood.
9. What did you see?
10. Who frequently bought a ticket and then threw it into the waste-basket.
11. Who can tell?
12. That we ran into one night during a snowstorm.



13. What is wrong?
14. Who was holding the sack.
15. Which could never have happened to any careful person in our part of the United States.
16. That you sometimes hear in the middle of the night during a high wind.
17. Who can be sure about it?
18. What he earned last summer by seventy days of hard work in the heat and din of a big foundry.
19. That the doctor found in one of the bones of my left wrist by the use of his new X-ray machine.
20. What had he done with the overcoat?

## LESSON 143

### WRITTEN COMPOSITION 22. PARAGRAPHING DIALOG

#### EXERCISE

Change these short passages into direct quotations. Make a separate paragraph for each speaker. Follow the same instructions as in Lesson 54, page 115.

1. Davis bent over the silent figure on the ground and asked him if he was badly hurt. The wounded man moved slightly and told him not to touch him, for he wanted to be let alone to die in peace.

2. Then Lew called the boy and told him to bring his horse around, for he wanted to ride out to his father's farm. When the boy started to get it, he said that it certainly was a fine afternoon for a ride.

3. Marie told her mother that she had thought by Nellie's actions that she didn't want her to go. She said she didn't think Nellie meant to give that impression, for she was sure Nellie wanted her to have as good a time as she could.

4. I told Richard that he was old enough to know better. He said that he did know better, but that he had just forgotten. I said it was worse to forget than to be ignorant. He said that he knew it was.

5. One day when the missionary was eating his dinner in the woods, two Indians came up. They said that they were starving. He said for them to eat part of his food, and they turned in and ate up everything he had. When they had finished, one of them said he would see to it that he was repaid for his kindness some day.

## LESSON 144

### WRITTEN COMPOSITION 23. DIRECT QUOTATIONS

#### EXERCISE

Rewrite the following passages, using direct quotations only. Put some life into the speeches. Put the *said* words in different positions. Let each speech stand in a paragraph by itself.

1. Bob asked me where I was going. I said that I was on my way to the barber shop. He asked me to wait a minute till he brought the car around. I told him to go ahead and get it, and that I would wait for him on the porch.

2. The cattlemen came riding up to the fence. They told the sheep-herders that they had just twenty-four hours to get out of the country. They said they would like to know who had the authority to order them out. Then they said that it didn't make any difference about the authority; if they knew what was healthy for them, they would make themselves scarce.

3. Doctor Beck asked the guide if he had ever been to the top before. He said he had, but that it was several years ago. He said it was in the summer time, too. Doctor Beck then said that he was very anxious to go up there at once. The guide told him that it would be foolish to start that late in the day. He said that if he would wait till morning, he would accompany him.

4. I asked Eula what she thought of the game we had last Saturday. She said she hadn't seen it. I said that she had certainly missed an exciting time. She said she didn't care, for she had taken a good auto ride. I said that a person could take an auto ride almost any day, but that a chance to see a game like that one didn't come very often.

5. The policeman came over and asked Ellis if he felt sick. Ellis said he had a feeling of dizziness, but that it would soon pass off if he sat on the steps a few minutes. The officer told him there was a drug-store a few doors down the street. Ellis thanked him, and said he thought he would be all right in a short time.

## LESSON 145

### SPELLING 23

#### Reviewing the *ies* Forms of Verbs

Review Spelling 11, page 137. Write sentences not less than five words long for the *ies* form of the following verbs; if you do not know the meaning of any verb, look it up in your dictionary: *modify, cry, fly, deny, hurry, spy, pry, reply, try, supply, magnify, shy.*

## The Right Forms 18

I RUN

I RAN

I HAVE (HAD) RUN

1. Saturday afternoon I ran a race with my friend on snowshoes.
2. The mule ran away again.
3. They have run three miles.
4. Has the first race been run?
5. The squirrel ran up a branch.
6. I have often run faster than that.
7. You ought to have run all the way.
8. He and I ran home from school.
9. He has run a nail into his foot.
10. The hound ran across the field.
11. I had run till I was out of breath.
12. The street car had run into a truck.
13. Have you ever run against a clothesline in the dark?
14. Couldn't you have run a little faster?
15. I ran faster that time than I had ever run before.
16. The rabbit had run into a hollow log.
17. Water ran through the streets.
18. The water tank has run over.
19. Has he ever run in the relays?
20. He would certainly have run today if he had been well.

## LESSON 146

### SENTENCE WORK 43

#### Other Words That Paralyze Statements, But Can Ask Questions

Notice in the six following sentences how *where* and *when* and *why* and *how* and *whether* and *if* make clauses. Find the verb and the subject that are inside of each clause.

1. We asked the plumber *where Finland was*.
2. *When you multiply by ten*, you simply add zero.
3. I don't see *why he is painting it white*.
4. You can't explain *how he does it*.
5. Mrs. Ash wants to know *whether you feel better now*.
6. They won't see us *if we keep very quiet*.

Those clauses are not statements that could stand as separate sentences between periods. The verbs in them are "paralyzed" by the words *where*, *when*, *why*, etc.

But some of these words can make complete sentences when they ask questions.

7. *Where* is Finland?
8. *When* did you multiply by ten?
9. *Why* is he painting it white?
10. *How* does he do it?

Now try to ask a question with *if*. You find that *if* is not used for questions; it always prevents the verb from making a sentence. The same is true of *whether*.

## EXERCISE

Some of the following groups of words are complete sentences. Other groups are clauses. Remember that the words *who*, *which*, *what*, and *that* may introduce clauses. Number a slip of paper from 1 to 20. If the group is a sentence, write "Sentence" after the number; if it is a clause, write "Clause."

1. Whether Julius and I might go to the circus.
2. How can that be?
3. Which Horace worked at with all his might and main during the whole day.
4. When will the doors be opened?
5. Why he never could catch a trout with his bait.
6. Why should I worry about the worn tires?
7. How do you make the cover stay on?
8. When you have been trying for five minutes to get the small button-hole over the large gold button.
9. How a man could ever have thought of a way to measure the height of the mountains on the moon.
10. Of course no man has ever been on the moon.
11. You should not expect to find a clause in every sentence.
12. We must think what we are doing.
13. Where is Joppa?
14. If you had never learned in arithmetic to invert the divisor and multiply.
15. Which you won't feel at all in the dentist's chair.
16. You will scarcely feel it at all.
17. That an artist can actually make a plaster cast from a living model.
18. Who went with you?
19. That look like strings of the most beautiful pearls.
20. How it could be possible to need a ten-story garage.

## LESSON 147

### SENTENCE WORK 44

#### The Small and Powerful Verbs: A Review of "ing" and "to" Words

In Sentence Work 6 and 7 we learned that such words as *doing*, *repeating*, *seeing*, *cutting* are not verbs when they stand alone. They cannot, by themselves, make statements. The following groups of words, as you can easily prove, are not sentences:

1. unloading the cars by means of a big crane reaching clear across the railroad tracks
2. blowing two bubbles at once by using this little flat strainer instead of a big, clumsy pipe

We could build up a very long group by using "ing" words and prepositions — like this:

3. blowing through a little rubber tube running from his mouth to the two cans and thus forcing the vapor from one can into the other

This group does not really say anything, because there is no verb in it. If we should put a little "he is" at the beginning of it, we should have a sentence. The little words like *is* and *am* and *was* are powerful sentence-makers. But the "ing" words are weak and helpless. Unless they have assistance, they cannot make sentences.

Neither can the "to" words — like *to go*, *to feel*, *to be*, *to invent* — make sentences. See if you can find a verb in the group on the top of the next page:

4. to wait in the berry patch after picking busily all afternoon and not to know any way of getting home to supper except by walking seven miles over the hills

There is no verb. The group of words has not said anything. No combination of "ing" words and "to" words can make a statement.

### EXERCISE

Decide which of the following groups are sentences, which are merely clauses, and which are neither sentences nor clauses. Number a slip of paper and write after the numbers "Sentence," "Clause," or "Neither."

1. Trying to make himself popular by wearing expensive clothes.

2. A picture of a man wearing a stiff stand-up collar, a plain black tie, and an immense three-cornered hat.

3. Then came a flock of starlings, flying rapidly.

4. To get into a quarrel with the umpire about a perfectly correct decision on a foul over the third-base line.

5. That he had been holding some gum in his cheek all during the game.

6. Merely glancing now and then at Jennie and tapping his glass in a dreamy kind of way.

7. Leaning back in his chair and balancing on the two hind legs was a favorite trick of his.

8. That she could walk into a cage of snarling tigers with only a little whip in her hand.

9. After whispering a few minutes with the priest on the porch, he was let into the mission church.

10. By creeping over the slimy rocks on his hands and knees and crawling through the thicket of juniper bushes.



11. A faint glow coming from the dull glass panels on either side of the padlocked door.

12. Stepping smartly down the gangplank was a Moroccan prince.

13. Who never in his life had had to carry so much as a toothbrush for himself or to worry about paying any of his bills.

14. To go to Paris and to see all the boulevards and beautiful bridges and parks.

15. Knowing perfectly well how to place a harpoon in just the right part of the whale's great body.

16. Gripping the handle of the dagger with nervous fear and peering excitedly through the chink in the wall of leaves.

17. Which never could have happened among the Greeks of ancient times.

18. Not to want any amusement except to lie on a sand-hill for a sun-bath.

19. Feeling too sure about when the train goes, without looking at a time-table, may get you into trouble.

20. With his back toward the girl on the railing and his feet on a handsome, upholstered chair.

## LESSON 148

### DICTIONARY 15

#### **Finding the Names of Places**

Perhaps you noticed the names of some rivers, mountains, capes, and other places when you were looking for cities. Does your dictionary list the names of places by themselves, or does it put all of the

words in a single list? If the names of places are in a separate list, there are often many abbreviations used, which are explained at the beginning of the list. Some of these abbreviations you have already learned.

### EXERCISE

Look up the following names of places to find out what they are and how to pronounce them.

- |                |                 |
|----------------|-----------------|
| 1. Volga       | 11. Nigeria     |
| 2. Olympus     | 12. Acadia      |
| 3. Siam        | 13. Puget Sound |
| 4. Dardanelles | 14. Galilee     |
| 5. Himalaya    | 15. Idaho       |
| 6. Java        | 16. Baltic Sea  |
| 7. Yellowstone | 17. Zuider Zee  |
| 8. Ethiopia    | 18. Klondike    |
| 9. Hatteras    | 19. Vesuvius    |
| 10. Sahara     | 20. Mecca       |

## LESSON 149

### DICTIONARY 16

#### Learning about People

In some dictionaries the names of important people are put with those of places in a separate list. In other dictionaries they appear in the main body of the book. Does your dictionary give such names? In what part of the book do they appear?

Look up the following names of eminent persons. Find out how to pronounce every name in the list that you are not absolutely sure of. Find out also when each person lived, and for what he is noted.

- |                          |                            |
|--------------------------|----------------------------|
| 1. Michelangelo          | 14. Nobel, Alfred B.       |
| 2. Reynolds, Sir Joshua  | 15. Taft, William Howard   |
| 3. Peter the Great       | 16. Hannibal               |
| 4. Confucius             | 17. Drake, Sir Francis     |
| 5. Van Buren, Martin     | 18. Shakespeare, William   |
| 6. Nightingale, Florence | 19. Beethoven, van, Ludwig |
| 7. Audubon, John J.      | 20. Webster, Daniel        |
| 8. Barton, Clara         | 21. Standish, Miles        |
| 9. Goethe, von, Johann   | 22. Pasteur, Louis         |
| 10. Fulton, Robert       | 23. Alfred the Great       |
| 11. Plutarch             | 24. Isabella               |
| 12. Zoroaster            | 25. Millet, François       |
| 13. Johnson, Samuel      | 26. Caesar, Julius         |

## LESSON 150

### SPELLING 24

#### Reviewing Possessives

Review Spelling 12, page 159. Jot down a list of five people you know whose names end in *s*. For each name write a sentence not less than eight words long containing the possessive of the name. Write sentences containing the possessives of the following words: *lady, Nellie, witch, Ned Fox, Andy, fish*.

## The Right Forms 19

HE DOESN'T (DOES NOT)

THEY DON'T (DO NOT)

1. He doesn't answer when I call him.
2. It doesn't surprise me.
3. These people don't speak English.
4. Why doesn't this tree die?
5. The stream doesn't flow in that direction.
6. Don't you believe what he says?
7. His story doesn't sound true.
8. Doesn't the shoe fit?
9. My ears don't feel cold.
10. This pony doesn't kick.
11. That log doesn't burn well.
12. The kitten doesn't eat much.
13. Why doesn't this rain stop?
14. Doesn't he know the answer?
15. He says he doesn't.
16. Why don't you tell him?
17. She doesn't dare to tell.
18. We don't go to school on Saturday.
19. School doesn't begin for another week.
20. It doesn't make any difference to me.

## LESSON 151

### ORAL COMPOSITION 21

#### Giving a Toast

"Toasts" are simply little speeches, usually made in a spirit of fun. They are given at a banquet or dinner, generally after the people present have finished eating and are ready to listen and to enjoy the remarks of the speakers. The "toastmaster," who is in charge of the program, makes a short talk first and introduces the first speaker. Between the toasts and at the end of the program, he makes a few remarks or tells funny stories that apply in some way to the other speakers or to their talks. If any of the pupils in the class have been present at toast programs, they can tell the others what these affairs are like.

After a young person enters high school, he never knows when he may be called upon to give a toast at a school banquet, or even to act as a toastmaster. Therefore it is a good plan to practice this sort of exercise, so that one may be used to it when the time comes. It is not necessary to have a dinner in order to conduct a toast program for practice. We can suppose that we have held a banquet in honor of the birthday of a member of the class or some such occasion, and we can arrange our chairs about the room, so that all can see and hear the speakers. Then the pupil chosen to be toastmaster or toastmistress can begin the program, and the speakers can go ahead just as in a real program.

In preparation look up several funny stories which you can apply in a comic way to the occasion or to one of the speakers or another person present. Usually one of the speakers who comes before you will give you some ideas for your own remarks if you are alert. Your main purpose is to amuse your friends and to make everybody enjoy himself. A little foolishness is all right. But you must remember that your talk will not be pleasing to your listeners or a credit to you unless you speak clearly and use as good language as you would use in a serious and carefully prepared speech.

## LESSON 152

### SENTENCE WORK 45

#### Finding "Zero Groups"

We have learned that groups of words beginning with such words as *who* or *where* cannot be sentences unless they are *questions*. Such clauses are like zeros in arithmetic—meaning a great deal in combination, but not amounting to anything by themselves. You know that if you put down on paper two zeros, you have no number; nor if you put down five zeros; nor if you write a row that stretches clear across the page. But if you write a little figure in front of the row of zeros, you have a big number. So if you write a row of clauses like that shown on the top of the next page, you have not said anything:

1. *who* thought that a pencil *which* cost only one cent was not the kind of thing *that* ought to be shown in a window *where* diamonds were exhibited

But if you change that one little word *who* to *he*, then you supply a pronoun that can make a sentence. The difference between a word like *who* and a word like *he* is the difference between nothing and a great deal.

In the same way the “ing” words and the “to” words are zeros when it comes to making sentences. They are not verbs and cannot make statements. If you put such words with a clause, you still have a zero.

2. *wishing* that he might go to Virginia and see where Washington lived

3. *to wait* for a girl who promised to be ready on time.

We can make a complete sentence by using *it* or *he* or *they* with a verb:

4. He waited.

But if we put a word like *if* or *how* or *when* before such a sentence, we turn it into a clause—a mere “zero group”:

5. *if* he waited

6. *how* she carried it

7. *when* the wind dies down

This is like having a number like 53, and putting a 0 before it; 053 is not a number in arithmetic.

You can see, in the sentence following, that a noun with clauses or “ing” words is a “zero group”:

8. Benjamin Franklin *carrying* under each arm a roll *that* he had bought before *starting* up Market Street

Now if you put a little *was* before *carrying*, you make a verb, and so you have a sentence. But *carrying*, by itself, cannot be the verb of a sentence.

### EXERCISE

Number a slip of paper from one to twenty. Decide which of the following groups are sentences and which are zero groups. Then after the proper number on your paper write "Sentence" or "Zero." After each "Sentence" write the subject and verb. After each "Zero" explain very briefly why the group is not a sentence.

1. He kept the money.
2. A horse that could keep time to music and even do a kind of waltz.
3. Was Toby in danger?
4. A man who was selling toy balloons and "squawkers" stood under an umbrella.
5. Rocking the cradle gently, and softly singing a Norwegian lullaby.
6. You must stand still wherever you are the instant the whistle blows.
7. To stand looking at the gravestones on a rainy day, and whistling as if it were great sport.
8. The Indian clubs that he had used before breakfast every morning for twenty-three years.
9. You should exercise if you want to take off flesh.
10. A large sheet of unruled paper on which I was required to draw a freehand circle.



11. When was that paper passed around?
12. While the cattle were being driven into the corral to be branded.
13. When the girl was passing up the third aisle.
14. To make the poor beasts suffer like that with a red-hot iron.
15. Sitting in her cozy corner by the fire, she looked quite comfortable.
16. To make a person study Latin in the ninth grade may be right in some cases.
17. Make me a bow, as if I were your partner.
18. That you put through a noose before you buckle it.
19. One of his ribs had been broken by the bat.
20. Picking up stones and rolling or carrying them to the wall that was being built.

## LESSON 153

### SENTENCE WORK 46

#### **Making Sentences of "Zero Groups"**

Make complete sentences of the "zero groups" below. Sometimes you can add a subject and verb. In other cases you can make a sentence by putting in a pronoun like *he* or *it* or *they* in place of *who*, *which*, or *that*. Some of the groups can be made into sentences by omitting "paralyzing words."

1. Seeing the dog straining at his leash and looking as if he wanted to eat me up.
2. Whether, after all, it wouldn't be safer to take our rain-coats.
3. That the man sitting just in front of me could not hear very well.

4. Who was trying to tell the crowd on the platform not to be in too much of a hurry.

5. When men used to fasten the bottoms of their trousers by straps passing under their shoe-soles.

6. Why a boxer should keep moving his hands every second and take little nervous steps.

7. Never to let the suit-cases stand in the aisle, because they were likely to trip people up.

8. Which, of course, had never occurred to me.

9. Where the famous actress, sitting before a cracked mirror, was putting some extra rouge on her cheeks.

10. If I hadn't known that the water had been changed the night before.

11. That is seen around the edge of the sun at a time of total eclipse.

12. As you can see for yourself if you look closely.

13. How a building thirty stories high can be supported in soft clay.

14. Something that people less than forty years old have never seen.

15. To stand in line on the sidewalk in the biting west wind, waiting almost an hour to buy tickets for the second performance.

16. What most people, in their anger at a man who commits such a crime, never think of.

17. While, on the other hand, the cafeteria is likely to be so crowded that you won't find any place to sit down.

18. Wishing you all sorts of good luck and better health during the new year.

19. An "automat" equipped with talking-machines that said "Thank you" when you dropped your nickel in.

20. That the three boys, even if they had to be suspended, were not so much to blame as their classmates who had encouraged them.

## LESSON 154

### WRITTEN COMPOSITION 24. DIRECT QUOTATIONS

#### EXERCISE

Rewrite these passages, changing them to direct quotations.

1. I asked Dale why he was going to the pond when the water was so good in the river. He said that, to tell the truth about it, he had promised his mother not to swim in the river. I said that I thought the river was safe enough, but he went on, saying that a promise was a promise, and that the pond was the place for him.

2. The brakeman wanted to know whether they had any money. He said that he would put them off at the next stop if they didn't give him a couple of dollars. One of the men said that they didn't have any money at all, but that they were willing to help unload freight if they wanted them to. The brakeman went on up the train, saying as he left that he would see about it.

3. Noticing that the maid looked pale and worried, I said I hoped Mrs. Barron would be better in a few hours. She said she feared the poor woman would never be any better, for the shock had been terrific. I said that if there was anything we could do, she must let us know, and she said she would call us if there was any need.

4. When Newman came out of the gymnasium, Coach Bennett told him that he knew he had been smoking, and that no man who wouldn't train could hold a place on a team of his. Newman said that he had done it only once, and that if he could have another chance, he would give his word of honor never to break training again. The coach then said that it was too late for promises,

and that Newman could consider himself out of the game for a week, at least.

5. The King of Bohemia rushed into the room. Grasping Sherlock Holmes by either shoulder, and looking eagerly into his face, he asked him if he had secured the photograph. Holmes said that he had failed to get it. The King asked him if he had any hopes of success. He said that he had. The King then told him to come on, for he was very impatient to be off. Holmes said that it would be necessary to call a cab first. The King said that his own carriage was waiting at the door. He said that would simplify matters.

## LESSON 155

### WRITTEN COMPOSITION 25

#### **Skill Versus Power**

The picture on the next page shows the superiority of skill over power. The huge fish, a tarpon, weighs 120 pounds. The ten-year-old girl who conquered this monster while fishing in the Gulf of Mexico weighs 74 pounds. Is it any wonder that she has a proud and happy smile on her face as she stands beside her prize?

#### **EXERCISE**

Write a three-paragraph story about some happening which showed that skill is superior to power. The world is full of such stories, from the time of David and Goliath until today. Perhaps you can tell something you have actually seen or experienced.



Photograph from Wide World Photos

SKILL VERSUS POWER

## LESSON 156

### SPELLING 25. REVIEWING THE DROPPING OF *E*

Review Spelling 15, page 183. Write sentences for the *ing* forms of the following verbs; in one sentence put *truly*, in another *argument*, in another *ninth*, in another *dining-room*: *use*, *scrape*, *pursue*, *pile*, *argue*, *dredge*, *hope*, *write*, *tune*, *shine*, *come*.

### The Right Forms 20

I BRING; BROUGHT; HAVE (HAD) BROUGHT

1. He will bring the tablet to you.
2. Who brought in all this mud?
3. Of course the boys have brought it in.
4. Why haven't you brought your sister along?
5. She ought to have brought an umbrella.
6. Why haven't you brought your overcoat?
7. I brought a sweater instead.
8. The teacher brought a bottle of ink.
9. I wish you had brought a bucket of water.
10. Who brought that basket of fruit?
11. It was brought by a little girl.
12. He brought the cows home from the pasture.
13. We brought in a load of wood.
14. This day has brought joy to us.
15. He brought a lame dog home with him.
16. Mother asked why he had brought it.
17. The man has brought a paint brush.
18. Why have you brought this straw in here?
19. Why haven't we brought along some olives?
20. The tools must be brought into the garage.



## LESSON 157

### WRITTEN COMPOSITION 26

#### Learning about the Old Times

Do you know an old man or woman who came to the place in which you live at a very early date? If you know such a person, wouldn't it be interesting to get an interview and find out what your town or neighborhood was like fifty years ago?

Did you ever see one of those old-fashioned bicycles, with a great high front wheel and a small rear wheel? Wouldn't it be interesting if we could go back for a little while to the days when men rode these curious things on the streets, and when street cars were drawn by horses? Of course we cannot do that. But there are people living near all of us who can remember those old days, and who will be glad to tell us what the streets and buildings of our cities were like in the days of long ago.

#### EXERCISE

Hold an interview with a citizen who can tell about the old times. Prepare some questions in advance, so that you will be able to guide the conversation and get the information you want. This might be valuable. If well written out, it should be worth keeping; for when the old settlers are gone, it will be too late to find out the interesting things which they remember. When you make the final copy of your story, prepare it with headlines as if for a newspaper.

## SUPPLEMENTARY WORD-LIST FOR USE IN SPELLING-MATCHES

knowledge	finally	college	cemetery
principle	irresistible	tragedy	economize
physical	welfare	chauffeur	minimum
erroneous	precede	appearance	dropped
advice	therefore	equipped	stationery
profession	propaganda	successful	intention
taking	absolutely	excellent	Indian
similar	prevalent	naturally	hurrying
significant	deficient	succeed	cautious
entirely	exhausted	financial	resource
doctor	conscience	accomplish	murmur
acquaintance	permissible	decision	arguing
extension	interrupt	possessive	prominent
undoubtedly	recognize	unnecessary	coherence
awkward	tyranny	argument	planned
convenient	careful	opportunity	immense
influential	conquer	putting	comparatively
severely	dissipated	mathematics	prophecy
extensive	forth	accuracy	existence
recommend	advisable	militarism	particularly
imagine	existing	propelled	indispensable
writing	awful	everywhere	prefer
without	hoping	choose	thoroughly
indefinitely	definite	completely	prophecy
angel	refer	written	studying
compulsory	formerly	unanimous	organization
medicine	although	won't	acknowledge
laboratory	government	source	commission
collapse	criticism	extremely	proceed
discussion	sentinel	clothes	height



achievement	extraordinary	village	referring
desirable	assassination	perceive	fundamental
preparation	adviser	conceive	assistant
equivalent	ineligible	innocence	magnificent
inevitable	forty	vengeance	competent
necessary	declarative	committed	acquire
lying	discipline	swimming	useful
preferred	using	excel	which
amount	attractive	through	development
amateur	experience	account	modifying
association	superintendent	descend	arctic
especially	loose	systematic	decide
parallel	sergeant	suppressed	muscle
enthusiastic	ascend	compelled	definitely
approach	competition	leisure	scarcely
replies	having	ambitious	perspiration
dependent	attempt	luxuries	judgment
chosen	nevertheless	balance	committee
privilege	caterpillar	cloud	lightning
battalion	realize	tournament	effect
expense	seems	attacked	criticize
authorities	remembrance	mournful	breathe
scene	arrangement	villain	victorious
nervous	occasionally	vegetation	practically
obedience	possession	journey	expected
sacrifice	accommodate	apparent	likely
enormous	baseball	religious	merely
permanent	produce	wasted	supplies
barbarous	allowed	difference	repetition
guard	agreeable	efficient	ecstasy
restaurant	Britain	noticeable	genius
offered	chocolate	people	chimney
grievous	brilliant	necessity	dealt
unconscious	loving	antecedent	totally
element	pursue	Wednesday	prejudice

aggression	valleys	countries	eighth
carriage	suspense	sophomore	tremendous
stayed	comparison	library	despised
peaceable	foreigner	earnest	audience
superstition	tasting	exhilarate	easily
interfering	embarrass	monotonous	typical
misspell	courtesy	except	charity
evidently	opposite	address	ninety
throughout	exhibit	boundaries	gases
pursuit	strengthen	mischievous	science
harass	view	fiery	wholly
aggravate	valuable	shone	dilapidated
positive	altar	purpose	parliament
benefited	excitement	guarantee	encouragement
shepherd	ascertain	nineteen	deceit
opponent	niece	destruction	carrying
secretary	mountainous	peaceful	itself
omitted	preference	colonel	professor
tenant	infinitive	enveloping	original
siege	detachment	intelligible	perseverance
stationary	eighth	handkerchief	exaggerate
summary	collection	fourth	reference
endurance	mattress	ingenious	sympathetic
effective	hypocrisy	absence	governor
later	desperate	democracy	coolly
career	formally	incidentally	tying
humorous	fascinate	sensitive	height

## GRAMMAR APPENDIX

All the grammar topics treated in the body of the book are directly useful for composition and are applied in the exercises. Teachers who wish to take up further points of syntax, or to require some study of definitions, forms, and classifications, will find all the subjects presented in compact form here.

Footnotes for teachers discuss a number of moot points and give suggestions about methods of teaching.

Topics are arranged in the following order:

I. Verbs	VIII. Conjunctions
II. Verbals	IX. Interjections
III. Nouns	X. Phrases
IV. Pronouns	XI. Clauses
V. Adjectives	XII. Sentences
VI. Adverbs	XIII. Ellipses
VII. Prepositions	

### I. VERBS

1. **Transitive and Intransitive.\*** If a verb shows that action passes from a doer to a receiver of the action, it is called "transitive." Otherwise it is "intransitive."

2. **Voice.** If the subject of a transitive verb acts, the verb is in the **active voice**: "The ants *built* a bridge." If the subject is acted upon, the verb is in the **passive voice**: "A bridge *was built* by the ants." An intransitive verb has no voice.

3. **Tense.†** Forms of a verb that show the time of the action are called "tenses." There are six tenses:

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\*NOTE FOR TEACHERS: In many grammars a transitive verb is defined as "one that requires an object to complete its meaning." This is nearly true of the Latin language, but has hardly any meaning when applied to English. Nearly all our verbs are used both transitively and intransitively; every so-called transitive verb may be used intransitively. What is more, the idea of "requires an object" misleads pupils in the worst way; for a transitive passive verb never has an object. The only proper and fair way to teach is to show pupils that we must decide about a verb by the way it is used in any given sentence. For example, if *roar* has an object (as in "roar these accusations forth"), it is transitive active; if it shows that the subject is acted upon, it is transitive passive; if it is neither active nor passive, it is intransitive.

† See Section 9 on page 294 for full paradigm.

ACTIVE	PASSIVE
(1) present— <i>I ask, I am</i>	(1) <i>I am asked</i>
(2) perfect— <i>I have asked, I have been</i>	(2) <i>I have been asked</i>
(3) past— <i>I asked, I was</i>	(3) <i>I was asked</i>
(4) past perfect— <i>I had asked, I had been</i>	(4) <i>I had been asked</i>
(5) future— <i>I shall ask; I shall be</i>	(5) <i>I shall be asked</i>
(6) future perfect— <i>I shall have asked, I shall have been</i>	(6) <i>I shall have been asked</i>

Tenses are best thought of in three pairs: present and perfect, past and past perfect, future and future perfect.

**4. Principal Parts.** The present tense, the past tense, and the past participle of any verb are called its "principal parts." They can always be found by filling in the blanks of

- (a) Right now I \_\_\_\_\_
- (b) Yesterday I \_\_\_\_\_
- (c) I have \_\_\_\_\_

Thus: Right now I *see, I am*  
 Yesterday I *saw, I was*  
 I have *seen, I have been*

**5. The Two Conjugations.** All verbs are divided into two classes, called "conjugations," according to the way the past tense is formed. The past tense of the great majority of verbs is formed by adding an *ed* or *d* or *t* which is not in the present tense: *asked, defined, felt*. These are called **regular**. Verbs of the **irregular** conjugation have a past tense that is formed by a vowel change: *saw, ran, rose, sang, drew, clung, found*. A few common verbs are so peculiar that no one formula will fit, and a complete analysis would be a complicated matter. But the one simple distinction is all that is important in school.

Certain classes of verbs require a brief comment:

(a) Verbs ending in *t* that have the same form for all three principal parts (like *put, set*) are regular.

(b) Verbs that keep the same *d* or *t* ending in all their parts, and merely shorten the vowel for the past tense, are also regular (*bleed, bled; speed, sped*).

(c) If the past tense shows a *t* that is not in the present, the verb is regular (*lend, lent*).

(d) A few regular verbs have an abnormal ending — *had* (instead of *haved*), *made* (instead of *made*).

(e) A sign of the irregular conjugation is that the past participle ends in *n* — *seen*, *known*. Hence we can argue that *do* is irregular. But the *d* in the past tense (*did*) makes it regular. So the verb *do*, like a few others, is said to be of “a mixed conjugation.”

**6. Person.** “Personal” pronouns are so named because they show “person” — that is, whether the subject speaks (first person), is spoken to (second person), or is spoken about (third person). A verb is said to be “in the first person” if its subject is *I* or *we*; “in the second person” if its subject is *you* (or *ye* or *thou*); “in the third person” if its subject is *he*, *it*, *they*, *some*, etc., or any noun.

**7. Number.** A verb must “agree with its subject.” If the subject is only one person or thing, the verb is “singular”: *he goes*, *the snow falls* (and see Nouns, page 300, 6, c). If the subject is more than one person or thing, the verb is plural: *they go*, *the prices fall*, *his meaning and purpose are clear*. (But if a plural subject clearly is thought of as only one item, the verb may be singular: *bread and butter is plain fare*. And if a singular noun clearly refers to several individuals, the verb may be plural: *the committee were exchanging ideas*, *a lot of things are needed*.)

The old second person singular with *thou* is ordinarily made by adding *st* or *est*: *thou pleasest*, *stoppest*, *seest*, *dost*, *canst*, etc. Past tenses are similarly formed: *walkedst*, *sawest*, *didst*, *hadst*. The following are irregular: *wast*, *hast*, *art*, *wert*, *shalt*, *wilt*, *must*. The old third person singular is formed with *th*: *he walketh*, *it hath*, *she doth*.

**8. Mode.** A verb that makes a statement of fact or that asks an ordinary question is said to be in the **indicative mode** (or **mood**). A verb that expresses a command is in the **imperative mode**. If a verb has a special form to show that it expresses a mere thought — a wish or a condition that is not fact — it is in the **subjunctive mode**, thus:\*

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\*NOTE FOR TEACHERS: There is no agreement among authorities as to what “subjunctive” means in English grammar. The English facts have been confused by comparison with Latin paradigms. Some grammars include verb phrases made with *may*, *could*, etc.; others call such phrases “potential.” The definition here given is the only simple and safe one for school use, and is amply supported by authority. Unless a verb is clearly imperative or subjunctive, it should be called indicative.

if I *were* King  
 though this *be* madness  
*would* they had stayed

though he *slay* me  
 if he *come*  
 if it *fail*

The only modern form useful in school writing is *were* for a condition contrary to fact:

if she *were* not so careless  
 if this *were* not the case  
 if I *were* you

**9. Conjugation of a Verb.** It is customary in grammars to give a list of the forms of some one verb, through the six tenses and the three modes, according to Latin models—thus:

### Indicative Active

#### PRESENT TENSE

I show  
 you show  
 he shows

we show  
 you show  
 they show

#### PERFECT TENSE

I have shown  
 you have shown  
 he has shown

we have shown  
 you have shown  
 they have shown

#### PAST TENSE

I showed  
 you showed  
 he showed

we showed  
 you showed  
 they showed

#### PAST PERFECT TENSE

I had shown  
 you had shown  
 he had shown

we had shown  
 you had shown  
 they had shown

#### FUTURE TENSE

I shall show  
 you will show  
 he will show

we shall show  
 you will show  
 they will show

#### FUTURE PERFECT TENSE

I shall have shown  
 you will have shown  
 he will have shown

we shall have shown  
 you will have shown  
 they will have shown

**Indicative Passive****PRESENT TENSE**

I am shown	we are shown
you are shown	you are shown
he is shown	they are shown

**PERFECT TENSE**

I have been shown	we have been shown
you have been shown	you have been shown
he has been shown	they have been shown

**PAST TENSE**

I was shown	we were shown
you were shown	you were shown
he was shown	they were shown

**PAST PERFECT TENSE**

I had been shown	we had been shown
you had been shown	you had been shown
he had been shown	they had been shown

**FUTURE TENSE**

I shall be shown	we shall be shown
you will be shown	you will be shown
he will be shown	they will be shown

**FUTURE PERFECT TENSE**

I shall have been shown	we shall have been shown
you will have been shown	you will have been shown
he will have been shown	they will have been shown

**Subjunctive Active**

The only true subjunctive forms are in the third person singular — *if he show, if he have shown*. (See page 292, footnote.)

**Subjunctive Passive**

The only true subjunctive forms are *be shown* throughout the present tense, *he have been shown* in the perfect, and *I were shown* and *he were shown* in the past.

**Imperative**

ACTIVE show

PASSIVE be shown

## Infinitives

ACTIVE	to show	to have shown
PASSIVE	to be shown	to have been shown

## Gerunds

ACTIVE	showing	having shown
PASSIVE	being shown	having been shown

## Participles

ACTIVE	showing	having shown
PASSIVE	shown	having been shown

*Thou* Forms (See second paragraph of Sec. 7, page 292)

Yet even this extended display is so very incomplete that it gives a wrong idea of the variety and flexibility of our verb forms. To present a full conjugation in three persons, two numbers, and both voices of all possible phrases that can be made with a short verb like *ask* would require many pages. For in addition to the phrases formed by *am*, *is*, *were*, etc., *have*, *has*, etc., *do* and *did*, there are all the phrases formed with the nine "auxiliaries": *may*, *can*, *must*, *might*, *could*, *shall*, *will*, *should*, *would*.

With *am*, *do*, *have*, *may*, *can*, *must*, *might*, *could*, *should*, *would* we form present tenses; with *was* and *did* we form past tenses; with *had* we form past perfect tenses; with *shall* and *will* we form future tenses; with *shall have* and *will have* we form future perfect tenses. So far we are on fairly sure ground. But the analysis of some of the auxiliary verbs with *have* is a subtle and difficult task. Such verbs as *can have seen*, *may have done* are normally perfect, because they refer to action as just now completed. In the following sentences the verbs are past perfect, because they tell of an action completed in past time:

1. That trick *would have succeeded* if the door had not opened.
2. I *may have lost* the key before I reached Monroe Street.
3. We *should have been* anxious without your telegram.

**10. Predicate.** The verb with all its complements and modifiers is called the "predicate" of the sentence.



## II. THE PRINCIPAL FACTS ABOUT VERBALS

(Seldom useful before the ninth year.)

1. **Infinitives.** An infinitive is the simple form of a verb, usually with *to*, that is used like a noun, and that may at the same time be partly like a verb. It may be modified by an adverb, or may have an object or a predicate nominative. The point most useful in school is that infinitives are not verbs, because they do not make statements. Infinitives may have almost all the constructions of nouns. They are of great variety and are very common. They are occasionally used in peculiar idioms that can hardly be explained, but nearly always they can be shown to be used just as nouns are in similar constructions.

(a) About half the infinitives in our language are used as adjective or adverb modifiers: "I have a bone *to pick* with you." "We went *to see* what had happened." Such infinitives are really prepositional phrases, similar to "for picking" and "for seeing." *Pick* is the true infinitive; it is the object of *to*; the phrase modifies *bone*. *See* is the object of *to*; the phrase modifies *went*.\*

(b) Sometimes *to* does not appear: "We saw it *glide* along." "The cold wind made him *hurry*."

(c) In all other cases we consider *to* as part of the infinitive and explain its construction as that of a noun—for example: Subject of a verb—"To *return* was not easy." "It was hard *to return*." (See Pronouns, page 301: "Uses of *it*.") Object of a verb—"We wanted *to sell* it." Predicate nominative—"Oranges are not *to be had* in the market." Apposition—"He has a queer task, *to sell* before he buys."

(d) Infinitives are often phrasal: *to be seen*, *to have been seen*, *to have been sleeping*. These should be treated as one single word.

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\*NOTE FOR TEACHERS: It is proper and easy enough, for an older person, to say that such infinitives are like adjectives or adverbs, but to the child this is very confusing, because with every other part of speech we set up at the outset a simple definition of *one* use, and guide ourselves by that forever after. If, now, we say that "an infinitive is a queer thing used like any one of three parts of speech," we bewilder the child. The pupil is more easily taught if we say that infinitives are like nouns. In the case of the modifying infinitives like *to pick* we say that *pick* is the infinitive, that it is the object of *to*, and that the phrase modifies *bone*. Pupils learn readily by this method because they like to say "object of." This method conforms to the definition given in all dictionaries; it represents the historical fact; and it is the easy, profitable way to teach. Prof. W. D. Whitney, editor of the Century Dictionary, says in his *Grammar*: "The infinitive is really a verbal noun, and all its constructions are to be explained as such."

2. **Gerunds.** A gerund is an *ing* word that is formed from a verb, is used like a noun, and is partially like a verb: "*Writing* rapidly may be poor *training*." "I refer to your *borrowing* her diamonds yesterday." (*Borrowing* is the object of *to*; it has an object and is modified by an adverb.) There are a few words, like *clothing*, which were originally formed from verbs, but have become pure nouns; yet almost always an *ing* word that is formed from a verb and is used like a noun should be called a gerund.\*

Gerunds are often phrasal: "I hate *being seen* in his company." "He knew of my *having been promoted*."

3. **Participles.** A participle is a word that is formed from a verb and is used like an adjective:

(a) An active participle ends in *ing*: "A *growing* tree." "A squirrel *running* up a tree." "The motorman, *seeing* the danger." "I was not at all pleased, *supposing* that I had been overlooked." (In the last sentence *supposing* modifies I.) The term "active" refers only to the form; it does not mean that the participle has an object.

(b) A passive participle ends usually in *d* or *t* or *n* or *ng*: "Some *burned* bread." "The lessons *taught* by missionaries." "The words of a little child *spoken* by an old man." "Songs *sung* at twilight." "Like a person *struck* by lightning."

(c) Participles are often phrasal: "The oddest child, *having been silenced* by a stick of candy." "My companion, *being hurt* by this remark."

### III. NOUNS

1. **Case.** Case is the term used to describe the ways in which nouns and pronouns are used in sentences. (Whatever is said in this section about cases of nouns applies to pronouns also.) There are three cases: nominative, possessive, objective (or accusative).

(a) There are six ways in which a noun may be in the nominative case:

- (1) Subject of a verb.
- (2) Predicate nominative.

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\*NOTE FOR TEACHERS: Sometimes the effort is made to teach children that "if the verbal force has been lost, the *ing* word is to be called a noun." But this is pure metaphysics; no two teachers can agree on how to draw the line between "*Writing* is an art" and "*Writing* rapidly is poor practice." No hard-and-fast line can be drawn between those two *writings*. The only plain and practical formula for school use is to say, "If it comes from a verb and is used like a noun, it is a gerund." There are very few nouns like *matting* and *siding*, and they never confuse pupils.

- (3) Address: "No, *sir*, I cannot."  
 (4) Exclamation: "The *sea!* the open *sea!*"  
 (5) Nominative absolute: "The *time* being short, we could not linger."

A nominative absolute always consists of a noun or pronoun modified by a participle; the whole expression is used as a kind of adverbial modifier of the verb—e. g., *the time being short* modifies *could linger*, showing the reason. The participle is sometimes not expressed, as in "The race [being] over, we started home."

(6) Apposition: "This is a *casaba*, a delicious *melon*." A noun is said to be in the same case as the noun with which it is in apposition; since *casaba* is nominative, *melon* is nominative.

(b) The possessive case is formed by adding an apostrophe, or an apostrophe with *s*. It is usually explained by this formula: "*woman's* is in the possessive case, possessing *cape*."

(c) There are seven ways in which a noun may be in the objective case: (1) object of a verb and (2) object of a preposition are treated in the body of the book; (3) indirect object; (4) if a noun is in apposition with a noun in the objective case, it is said to be in the objective case. The other three kinds of objectives are discussed in the paragraphs below; pronouns would very rarely have any of these uses.

(5) **Objective predicate:** "We considered him an honest *man*." An objective predicate always means the same person or thing as the object, and shows what the object becomes, is called, is made, etc. It is a kind of predicate to the object. Adjectives are often used as objective predicates: "The sound made me *nervous*." Infinitives are sometimes used as objective predicates: "He made me\* *answer*."

(6) **Retained object:** "We were shown a better *way*." We can hardly say that *way* is the object of a passive verb, because (a) there is no model for such an explanation, and (b) because we regularly have to teach that a passive verb never has an object. A retained object is always the result of turning the in-

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\*NOTE FOR TEACHERS: In such a construction *me* can be called "the subject of the infinitive"; but this explanation is really a piece of Latin syntax; it confuses pupils to hear that "a subject is in the objective case." Such infinitives should never be understood—e. g., do not say that *to be* is understood in "We considered him an honest man," for no such infinitive can be supplied in sentences like "We called him an honest man."

direct object of an active verb into the subject of the passive form: "He told *us* a story; *we* were told a story by him."

(7) **Adverbial objective:** "We walked seven *miles*." We might say that *miles* is an adverb, because it is used to modify *walked*; but since it is modified by an adjective, we can avoid confusion only by saying that it is a noun in the objective case used adverbially.

2. **Construction.** When we state the case of a noun and say for what reason it is in that case, we are said to give its "construction."

3. **Complement.** The general term for all objects and predicate nominatives is "complement."

4. **Classes.** There are four classes of nouns.

(a) A word used as the name of a particular person, place, animal, or thing (written with a capital letter) is called a **proper noun**: *Napoleon*, *Front Street*, *Jumbo*, the *Leviathan*.

(b) A name used for any one of a whole group of objects is a **common noun**: *commander*, *street*, *elephant*, *steamer*. (But common nouns like *street* or *captain* may be used as part of a proper name, and so may be capitalized — *Captain Smith*.)

(c) The name of a mere quality or condition is an **abstract noun**: *height*, *accuracy*, *quickness*, *dexterity*. No hard-and-fast line can be drawn between common and abstract nouns, and the distinction is of little value.

(d) A singular noun that names a whole group of persons or animals or things as one unit is a **collective noun**: *company*, *swarm*, *fleet*. A collective noun takes a singular verb if the whole group is spoken of as a unit: "The whole crowd *was* flurried." It may take a plural verb if the different individuals are referred to: "The crowd *were* dispersing into the different rooms."

5. **Gender.** A noun that is used only for male beings is of the **masculine gender**; a noun that is used only for female beings is of the **feminine gender**. All other nouns are said to be **neuter**. (This distinction really means nothing in English, because our language has no true "grammatical gender." In Latin or French or German nouns do have an arbitrary "gender," which may not correspond to any difference of sex; but there is nothing like this in English.)

**6. Number.** A noun which means only one is in the **singular number**; a noun which refers to more than one is in the **plural number**. Certain peculiar plurals deserve notice.

(a) Nine familiar nouns ending in *o* preceded by a consonant have a plural in *oes*: *echo*, *hero*, *negro*, *no*, *potato*, *tomato*, *tornado*, *torpedo*, and the game of *dominoes*. All others may properly be formed with *os*.\*

(b) A dozen often-used nouns ending in *f* or *fe* have a plural in *ves*: *calf*, *elf*, *half*, *knife*, *leaf*, *life*, *loaf*, *self*, *shelf*, *thief*, *wife*, *wolf*.

(c) Some nouns have only a plural form: *alms*, *scissors*, *measles*, *mathematics*. Such words as the last two may be used with a singular verb.

(d) Plurals of letters and figures are formed with an apostrophe and *s*: "three *a*'s in *Macaulay*," "too many *7*'s."

(e) Proper names ending in *y* preceded by a consonant are usually pluralized without changing *y* to *i*: *eight Henrys*, *both Marys*.

#### IV. PRONOUNS

**1. Personals.** Here is a table of all the forms of the personal pronouns:

##### FIRST PERSON

	<i>Singular</i>	<i>Plural</i>
NOM.	I	we
POSS.	my or mine	our or ours
OBJ.	me	us

##### SECOND PERSON, OLD

	<i>Singular</i>	<i>Plural</i>
NOM.	thou	ye
POSS.	thy or thine	your or yours
OBJ.	thee	you

##### SECOND PERSON

NOM.	you
POSS.	your or yours
OBJ.	you

##### THIRD PERSON

	<i>Singular</i>		<i>Plural</i>
NOM.	he	she	it
POSS.	his	her or hers	its
OBJ.	him	her	it
			they
			their or theirs
			them

\*See "The Bottomless Pond of *oes*" in the *English Journal* for May, 1916.

In addition there are the compound forms made by adding *self* and *selves*: *myself*, *ourselves*, *itself*, etc. There are only two proper uses of these: (1) as "reflexive" (*he shot himself*), (2) as "intensive" (*I was not present myself*). It is annoying to find students afraid of plain *I* and *me*.

**2. Uses of *it*.** *It* has three uses: (1) As an ordinary personal pronoun referring to an antecedent, which is often in a preceding sentence. (2) As an expletive, used as a kind of make-believe or "dummy" subject when the real subject follows the verb. In such sentences the real subject is usually an infinitive or a clause: "*It is hard to tell.*" "*It is said that he has failed.*" (3) As an impersonal word not referring to anything that we can name: "*It was raining.*" "*It was ten o'clock.*" "*It is I; be not afraid.*" If an *it* has no antecedent, and if there is no word (or group of words) in the sentence that is the real, logical subject, then the *it* is impersonal.

**3. Demonstratives.** There are only two—*this* and *that*, with their plurals *these* and *those*.

**4. Indefinites:** *any*, *many*, *all*, *both*, *each*, *either*, *neither*, *few*, *other*, *another*, *more*, *most*, *much*, *several*, *some*, *someone*. A few other words may be indefinites: *such*, *same*, etc.

**5. Interrogatives:** *who*, *which*, and *what* used in asking questions. These often form noun clauses in indirect questions: "*I asked him what he wanted.*" "*We wondered who was there.*"

**6. Relatives:** *who*, *whose*, *whom*, *which*, and *that* when used to refer to an antecedent. A relative agrees with its antecedent in gender, person, and number; hence if the antecedent is plural, the verb in the relative clause must be plural.

He is one of the luckiest *fellows* who *have* ever played the game.  
This is one of the most remarkable *performances* that *have* been given here.

**7. Indefinite relatives** are relatives compounded with *ever* or *soever*. They refer to a vague antecedent.

I will take [any one] *whichever* you prefer.  
[He, any man] *Whosoever* will may come.

They also form adverb clauses:

*Whatever* he says, I shall not fear.



## V. ADJECTIVES

1. **Descriptive adjectives** are those which tell about the kind or quality: a *hot* afternoon, a *queer* reason, an *affectionate* child, a *crimson* banner. If adjectives clearly refer to proper nouns, they are written with capitals and are called **proper adjectives**: *French*, *Italian*, *Californian*, *Rooseveltian*. But when an adjective of this kind has come into such common use that the person or place is not in our thoughts, it is no longer capitalized: a *china* vase, a *macadam* road.

2. **Pronominal adjectives.** When any word usually called a pronoun is used to limit a noun or pronoun, it is called a "pronominal" adjective. Thus pronominals may be demonstrative (*this* hat), indefinite (*some other* one), interrogative (*whose* book? *which* one?), or relative (in *which* event).

3. **Numerals** are adjectives that tell about number:

*Thirteen* weeks, a *dozen* answers, the *first* letter.

4. **Articles.** *A*, *an* and *the* are called "articles." In present-day English *an* is used before words that begin with a vowel sound; *a* is used before consonants, before a long *u* (*a university*), and before an *h* that is sounded (*a historical event*).

5. **Degree.** The simple form of an adjective is called the **positive degree**.

The form with *er*, or modified by *more*, is called the **comparative degree**: a *harder* problem, a *more tidy* clerk. The form with *est*, or modified by *most*, is called the **superlative degree**: the *handiest* tool, the *most peculiar* noise.

The normal form when only two objects are spoken of is the comparative: "Which of the two is *better*?"

## VI. ADVERBS

1. **Not conjunctions.** The most useful fact in grammar, for learning "sentence sense," is that the following words are adverbs.\*

---

\*NOTE FOR TEACHERS: In a logical or rhetorical sense these words may be called conjunctions by the dictionaries and grammars, but that classification has nothing to do with our teaching of the elements of composition. These same grammars and dictionaries, in punctuating their own sentences, put a period or a semicolon before these independent adverbs. We must always insist in school that they are independent and must have a semicolon or a period before them.

They begin independent statements and must have a period (or semicolon) before them.

then, there, finally, now, also, therefore, hence,  
nevertheless, accordingly, consequently, however, still, indeed

These adverbs do, in one sense, join clauses, for they tell the time, the reason, etc. So, as a matter of argument, they might be called conjunctions (see Division VIII). But as a matter of grammar and punctuation they are adverbs and must begin new sentences (or be used after a semicolon).

**2. Classification.** Adverbs may be (and usually are) classified according to their meanings, though these are hardly grammatical distinctions. Illustrations of the five kinds are:

- (a) TIME.....Come *later*
- (b) PLACE.....Stay *yonder*
- (c) MANNER.....He piped up *eagerly*
- (d) DEGREE.....Breathing *rather* slowly
- (e) NUMBER.....Which he did *thrice* refuse

**3. Modal adverb.** An adverb that modifies a statement by showing to what extent it is true is a **modal adverb** (or "sentence adverb" or "adverb of assertion"):

He is *not* here. *Indeed* I do. *Possibly* he will.

**4. Interrogative.** An **interrogative adverb** is one that asks a question:

*Why* did you? *When* are you going?

**5.** There are four words classified as adverbs because there is nothing else to call them. *There* as an "expletive" to begin a sentence, pushing the subject beyond the verb, is called an adverb. *Yes* and *no*, when used in answers, are called adverbs. The word *even*, which is a free lance, used to intensify any part of speech, is classified as an adverb.

*Even* I wept. He *even* stole money. It is *even* better.

**6. Degree.** Adverbs are compared just as adjectives are:

POSITIVE:	fast	lazily
COMPARATIVE:	faster	more lazily
SUPERLATIVE:	fastest	most lazily

The remarks about the comparison of adjectives apply also to adverbs.



## VII. PREPOSITIONS

A **preposition** is a word that attaches a noun or pronoun to some other word in such a way as to modify that other word,

looking *toward* home  
the man *on* guard  
the thought *of* leaving you

There is nothing worth adding here about the forms or classification of prepositions, since they are a kind of word that can be discussed only as we find them at work in sentences. A list of prepositions is misleading, for almost every one is frequently used as an adverb.

## VIII. CONJUNCTIONS

1. **Coördinating.** A word that joins two words or two phrases or two clauses of equal rank is a coördinating conjunction. There are few of them: *and, but, yet, or, nor, either, neither*. (There are several others that may be classified as coördinating—like *for, so, though*.\*) But each of these is more commonly used in a subordinating way.)

men *and* boys  
to go now *or* to wait till sundown  
*neither* so quick *nor* so strong  
*either* when you are sad *or* when you are merry  
It may be true, *but* I doubt it.  
I am recovering, *yet* I am still weak.

2. **Subordinating.** A word that joins a subordinate clause to a word is called a subordinating conjunction.† In each of the following examples the word to which the clause is attached is

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\*NOTE FOR TEACHERS: To decide whether *for* is coördinating or subordinating may be a difficult task—sometimes an impossible one. It is a metaphysical discussion that should never be opened in the classroom. It is of no earthly use to know which kind *for* or *though* is. Hence the classification of conjunctions in school is unwise and may be dangerous. The most useful practice is to teach that *for* and *though* usually join subordinate clauses. *So* has become subordinating in the last forty years; but since its subordinating use has to be discouraged in school, we emphasize it as coördinating.

†NOTE FOR TEACHERS: Subordinating conjunctions are often called “conjunctive adverbs” or “relative adverbs.” Such names are misleading. A conjunction like *when* is not really modifying anything. One grammar says that it modifies the verb in the subordinate clause; another says that it modifies the verb in the main clause. Any such subtlety about modifying is destructive. What pupils need to know is that *when* joins a subordinate clause to *some one word* in the main clause. The two following ideas, and no others, should be driven home: (1) a subordinating conjunction is purely a joining word; (2) it “hooks” its clause to *some one word* in the main clause.

in black type; the first three are noun clauses used, in this order, as subject, as object, in apposition:

1. *Whether he would join us* **was** doubtful.
2. He **asked** *if he might leave*.
3. A **feeling** *that you are not wanted* is unpleasant.
4. I lay in a **corner** of the attic, *where cobwebs had gathered*.
5. I **met** him *as I returned*.
6. He **was talking** to himself *when we found him*.
7. *While she cooked breakfast*, we boys **drew** up the boat.
8. *If you hurry too much*, all of your good work **may be spoiled**.

## IX. INTERJECTIONS

An **interjection** is a word used to show emotion: *ah, O, ouch*. It has no syntax, but is "thrown into" the sentence as a detached, independent word.

## X. PHRASES

A **phrase** is a group of words, not containing a subject and verb, used like a single word in a sentence.

*To have been so very negligent* was the height of ill-breeding.

Eleanor objected *to our staying so long in the cabin*.

*For a boy's confusion under such circumstances* there is no need of excuse.

Every long phrase is composed of some or all of the following elements: (1) simple prepositional phrases, (2) verbals, (3) objects or modifiers of (1) and (2). Hence every such complicated phrase is a pile of single words. A book could not teach anything by referring in a general way to such a whole mass. We must know about the elements, must understand the prepositions and participles and adverbs. Therefore, in learning about sentence structure this vague use of "phrase" would be confusing; we apply it only to *prepositional phrase*.

## XI. CLAUSES

There are two kinds of clauses:

1. A clause that could stand by itself as a separate sentence is called **independent** (or the **principal** or **main** clause). When two or more independent clauses are joined to make a compound sentence, they are called **coördinate** (of equal rank).

2. A clause that is used like a noun or adjective or adverb is called **subordinate** (of lower rank).

## XII. SENTENCES

1. **Meaning.** Sentences are classified thus as to their meaning:

(a) A sentence that makes a statement is "declarative."

(b) A sentence that asks a question is "interrogative."

(c) A sentence that gives a command is "imperative."

(d) A sentence that expresses emotion by its form is called "exclamatory." Any of the first three kinds of sentences may be made exclamatory by writing it with an exclamation mark: "You are *not* a scoundrel!" "What have you done!" "Fire!"

2. **Structure.** With reference to the clauses they contain, sentences are of three kinds:

(a) A sentence that has only one clause is called "simple." A simple sentence may have several subjects and several verbs, but every verb applies to every subject, or vice versa: "*Hal* and *you* and *I* will sit in the stern and *try* to balance the boat."

(b) A sentence that contains only one independent clause and one or more dependent clauses is called "complex": "If you eat it because you like it, I will ask how it is made."

(c) A sentence that contains two or more independent clauses is called "compound": "He told us what to do if it snowed, but he never dreamed that it would rain."

## XIII. ELLIPSES

1. **Real.** Words that are easily understood are often omitted. Sometimes both subject and verb are omitted: "[You be] Steady there!" *As* and *than* are commonly followed by elliptical constructions: "He is not so tall as I [am]." "The Pacific is larger than the Atlantic [is]."

2. **False.** But, except for such cases, it is poor policy to understand words in explaining syntax. If, for example, we wish to explain the construction of *place* in "This seems a good place to eat," we shall be wrong if we say that *place* is the object of an understood *like*, or that it is the predicate after an understood *to be*. No such words need to be supplied. If we put them in, we are not explaining the given word, but are talking about a different sentence that we have manufactured. *Place* is a predicate nominative after *seems*. It is always wrong to express the same meaning in other words, and then to explain those other words.

But supplying an ellipsis does not change any construction; it simply shows the only construction there could be.

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